The

Kinematograph & Lantern Weekly.

No. 108. Vol. 5. [Entered at Stationers' Hall.] JUNE 3, 1909. [Registered at the G.P.O. as a Newspaper.] One Penny.

A Deluge of Scurrility.

For some considerable time I have been advised of untrue and detrimental statements which have been made not only in connection with myself but with my publication The Kinematograph Weekly, and it is with the desire that the trade (many of whom recognise the spirit in which the attacks have been made by one of my discharged employees) should know the real truth of the case, that I have decided to make the following statement.

Many readers know that The Kinematograph Weekly was the original journal devoted to the living picture trade, and that for a number of years previously I ran the *Optical Lantern Journal*, during the whole of which period I have endeavoured to uphold the dignity of the trade, to assist in promoting a better business feeling between its various sections, and to make our journal worthy of the leading position it has attained.

Naturally, with the development of the business, I anticipated competition, and I do not mind fair, legitimate and straightforward rivalry, but a scandalous and unwarrantable personal attack has recently been made to lessen my standing and underrate the importance of my publication as *the* trade journal.

The facts are that a man of the name of A. B. Hunter, who was in my service for some period, and who came to me without credentials as an advertising canvasser on commission, and who was discharged by me, managed during the short time he was in my service to obtain a slight knowledge of the industry and become acquainted with some of its traders. He apparently succeeded in ingratiating himself with certain people, who have since financed him and assisted him to run a journal in opposition to my own.

Many enquiries have reached me as to the financial status of Hunter, the name of the proprietor or proprietors of his company, and also of the London Bioscope School, which has the unenviable reputation of being connected with him. It was to satisfy myself and those who enquired from us, as to the stability of these concerns and whether they should obtain recognition in the industry that I, in a legitimate and straightforward manner, issued three enquiries to our agency, The London Association for the Protection of Trade. These enquiries instead of reaching the Association have found their way into Hunter's hands, have been reproduced, although the confidential property of the L.A.P.T., and have been made the basis of one of the most vulgar and abusive attacks of modern journalism.

Our space is too valuable to warrant more than a bare statement of the above facts; but I am anxious the trade should know that there was nothing underhand or unbusinesslike in my procedure in making a legitimate trade inquiry. The "dirty" part of the business is that this inquiry should have been utilised in a manner that no straightforward individual would think of pursuing.

If any of our readers doubt that our methods are anything but straight and legitimate, if they doubt our circulation (which we can prove considerably exceeds that of any of the other journals devoted to the trade), and if they desire to receive the fullest value for their advertisements, they should be careful not to be inveigled into contracts, which may be regretted as soon as signed. Our books are open to inspection, and our modern works, with their 40 employees, can be visited by anyone interested in proving our stability.

The suggestion that the County Court may be visited by Hunter is worthy of him, and our solicitor is fully prepared to meet him on our behalf at this or any other court at which he may appear.

Regarding my eligible villa residences—these have been obtained by hard work in a straightforward business. My robes of office are the outcome of services rendered to the Borough which unanimously elected me its Mayor—and my motor-car has lately been used in travelling the interesting district of Knockholt, in Kent.

I finally ask the trade not to be led away by bluff and venomous abuse and to remember that my desire is that The Kinematograph Weekly shall fill its pages with helpful matter. We hope we may never descend to fill our pages with scurrilous articles.

Ed. S. Heron

You're a Cute Man and You Know

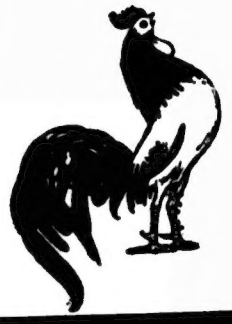
That we have not obtained our world-wide reputation for Good Films without there being excellent ground for it. Our Operators are in every part of the globe, we have Branches in every known Country, and we sell Thousands of Films yearly.

How to Choose Your Films!

Call and see them, or we will send you Illustrated Booklets and Bulletins on receipt of your address.

OUR NAPOLEON FILM IS STILL GOING STRONG!

BIGGEST THING SEEN FOR A LONG TIME.



PATHÉ FRÈRES, London,

31-33 Charing Cross Road, W.C.

POINTS TO REMEMBER.

The KINEMATOGRAPH & LANTERN WEEKLY was the first journal ever published for the motion picture trade.

It started at No. 1.

It has a larger circulation than any of its plagiarists.

It goes to everyone interested in the trade and contains more information and useful matter than any contemporary.

It contains up-to-date notices of new films by **every** manufacturer.

Its Reporters and Editor are **welcomed** by every firm.

It is owned by Mr. E. T. Heron and not by an unknown quantity.

Its pages are full of genuine advertisements from **everyone** in the trade.

It is 1d. weekly or 6/6 per annum post free (Old Moore's Almanac not thrown in).

It has only one price for advertisements.

Its **original** articles and matter are copied and republished by journals throughout the world.

It originated **the following features**. Latest Productions, News Paragraphs, Round the Provinces, Film Reviews, News from Foreign Sources, all of which have been followed by inferior imitation.

Coloured Topicals.

As we predicted, films in natural colours are not only to be popular because of their beauty, but also on account of their "up-to-date-ness." Messrs. Charles Urban and Albert Smith have so perfected Kinemacolour as to bring its exhibiting capacity abreast of daily events, and at the Palace may be seen exclusive pictures of Wednesday's race for the Derby (including the mishap to Sir Martin and the riderless horse going on with the field), of Friday's race for the Oaks, and of Whit-Monday's magnificent Cart Horse Parade.

KINEMATOGRAPH MACHINES
AND ALL ACCESSORIES.
KAMM & CO.
Scientific Engineers and Manufacturers,
27, Powell Street, Goswell Road, London, E.C
Telephone—8281 P.O. Central. Telegrams—Zerograph, London

Readers will do us a favour by mentioning the "Weekly" in any communications with Advertisers.

The Latest from Paris.

FROM OUR OWN CORRESPONDENT.

New Principle in Kinematography.

The "Societé Francaise de Physique" has paid great attention lately to a new system of kinematograph designed and built by Mr. M. de Prosynski, who proves that great speed in precision apparatus entails the absolute necessity of a theoretical analysis, which at present is entirely neglected. Mr. de Prosynski advocates simple construction and good theory: The main advantage is a great economy in cost, and the second beneficient result of simple construction is the persistent operation of the mechanism, which is not so delicately regulated and does not get out of order with time.

Mr. de Prosynski's apparatus only uses continuous movement, with reduced speed of the oscillating part during the period of exposure. The moving axis revolves uniformly, and through a special transmission communicates the needed speeds to the oscillating mechanism, mainly composed of a crank driving a connecting rod with projecting pins. These pins directly drive the film. The main advantages of the construction are (1) The driving speed is very large and the stops for exposure relatively long, so that flickering is largely reduced. (2) The film is not submitted to pressure, as it is in present constructions, yet is steadier than in all models now in use. (3) The noise is reduced to a minimum in spite of the high speed used. One may have an idea of that very high speed from the fact that 1/150th of a second allows the substitution of one image for the preceding one. The acceleration may reach to a thousand metres per second, a value which cannot be reached with any cam, Maltese cross, etc.

The Lux Balance Sheet.

The balance sheet shows for the twelve months closed on the 28th of last February, a figure of 38.000.000 frs. which is a material increase on the preceding year's business, which amounted to Frs. 35.000.000 in 1908, and 18.000.000 in 1907. The net benefit of last exercise is 7.640.000 against 8.500.000 in the preceding year. The dividends have been maintained to the figure.

A "Social Cinema."

A theatre is to be leased for the purpose of exclusively exhibiting social films, that is, films dealing with social facts and abuses. It is hoped that sound lessons will be derived by the spectators from the representation of such condemnable or undesirable features of present Society, such as drinking, gambling, etc.

The Kodak Co.

The Paris branch of the Eastman Kodak Co. of America has developed in France a very important photographic and film business, and will have a meeting of its shareholders on the 14th of June. We hope that certain criticisms regarding the feared "trust policy" of the Kodak Co. will be made clear

It will pay you not to miss a single copy.
THE MOVING PICTURE NEWS,
America's Leading Kinematograph Weekly.
Editor - ALFRED H. SAUNDERS
(Formerly of Moving Picture World
Subscription 8/4 Per Annum.
Kinematograph Publishing Co., 30-32 West 13th St., New York, U.S.

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The Hall Mark **Empire** of Quality

Film Hire Service

TOP YOUR BILL WITH STAR SUBJECTS.

Why wait weeks for the Winners?

Keep your programme right up-to-date with films from our Library, and command success. We have the films you require to fill your halls.

Write for terms and full particulars before arranging your Summer Programmes

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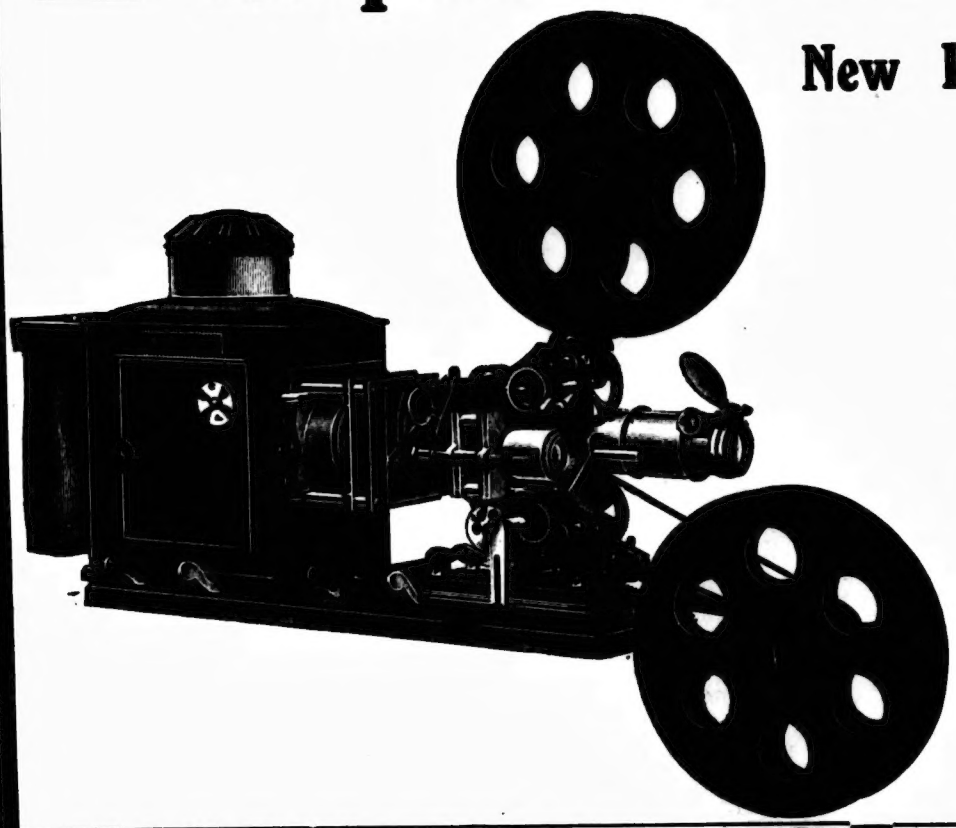
The "Empire" No. 2 Cinematograph



New Improved Safety Shutter

Special and Exclusive Features:

1. Release controlled by the Film
2. Film breaks—Shutter drops
3. Independent of stopping Machine
4. If motor-driven. Film breaks—shutter drops—motor stops—all automatically
5. Simple and absolutely efficient
6. A real fire preventive

The Machine with all the Most Modern Movements

Catalogue and Full Particulars upon application.

W. BUTCHER & SONS, Ltd.,

The Showman's Headquarters for everything appertaining to Cinematography.

FARRINGDON AVENUE, LONDON, E.C.

Telephone 5995, 5996, 5997 Holborn

Telegrams: "ENGLAND, LONDON"

News and Notes.

New Company.

Burton's Tours, Ltd.—May 26th. £1,500. in £1 shares. 14, St. Mary Axe, E.C.

Mr. George Edwards,

of Stebbings & Edwards, has this week started a picture show at the Kursaal, Southend. May his venture be crowned with success is the wish of his numerous friends in the kine world.

"The Film House."

Messrs. Walter Tyler, Ltd., announce that their telephone number at Gerrard Street will be as before, 3668 Hop. Messrs. Cricks and Martin's new number is 621 City.

The Tyne Picture Hall.

Mr. T. McHarg, Manager of this hall, writes pointing out that the picture show there is a permanent one, and that by showing the latest and best productions large audiences are regularly drawn to the hall, which seats 700.

Mr. T. J. West

is once again in London after his American trip and tells us that he has covered a little over 12,000 miles in 31 days, during which time he had only twelve nights in bed on land, seven nights being spent on trains and thirteen on steamers

Gaumont's Hague-Langford Fight Film

will be shown at each of Mr. Sidney Bacon's halls in Kingston, Carlisle, and York during the incoming week. The strong programmes of up-to-date pictures have been highly appreciated during the holidays, showing that spirited catering always pays.

The Warwick Derby Film

has, according to Mr. Smith, this year broken all records, both as to quality and demand. The long list in our advertising columns of halls already showing this film is ample proof of its popularity, and should convince exhibitors of its immense drawing power. Orders are being received daily, and all the facilities of this firm were last week taxed to keep pace with the demand.

Lungs on the Screen.

An interesting discussion on the value of radiography in the diagnosis of incipient tuberculosis of the lungs took place at a recent meeting of the Berlin Medical Society when Professor Wolff showed a series of lantern slides in which shadows could be seen at the apex and other parts of the lungs. The usual examination of the lungs by auscultation and percussion had in some of these cases failed to establish the presence of tubercle, but the diagnosis was confirmed by the injection of tuberculin and further demonstrated by radiography.

Panic Prevented.

There was excitement on Saturday at Heywood caused by an outbreak of fire during a kinematograph performance at the Borough Thertre, Market Street. About 9 o'clock a film broke and came in contact with theatre. Flames immediately leapt from the box and the audience stampeded for the door. The management, however, displayed great prompitude, and prevented a panic. The exits were at once thrown open and the audience trooped out. The fire brigade were promptly in attendance, but through the efforts of the theatre staff the fire was got under by the time of their arrival. The damage was confined to the box, and no injuries were sustained.

Trade in South Africa,

We have just received a letter from Johannesburg with regard to the business over there at the present time. According to our correspondent it is very much overdone, in fact, so much so that at least six showmen have had to give up through bad business and lack of capital. Only the very best suits the population in our distant colony, and any intended showman should bear this in mind.

A Scientific Move.

It is with considerable pleasure we note the advance made by Mr. Robert Rigby, the scientific instrument maker of Hatton Garden. Owing to the development of the trade Mr. Rigby has been obliged to extend his sphere of operations, and in order to do so effectually has acquired very large premises in North Mews, Little James Street. The new premises, to be known as the "Premier Works," consist of six huge floors and occupy a very central position near the Holborn Town Hall adjacent to Theobalds Road and John Street. Of late years Mr. Robert Rigby has devoted considerable time and experiments on kinematograph and lantern work, and has some practical and workable patents on the tapis. The firm hope to be established in the new building on June 1st, and will be able to give more time and lay down special plant for developing their kinematograph machines and lantern patents.

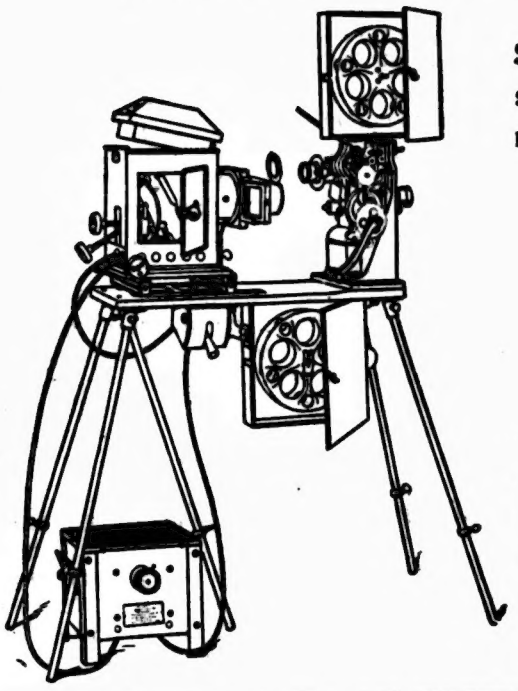
Crossing the Channel by Aeroplane.

The Gaumont Co., Ltd., who are ever to the front in topical events, have obtained exclusive and sole rights for filming the forthcoming aeroplane flight, when Mr. Seymour hopes to cross the Channel. Several cameras will be stationed at various parts of the journey on powerful motor boats, one of which is capable of 30 miles an hour, and if the machine does actually cross the water, the trade can rely on obtaining a fine picture of a unique and marvellous voyage. Not only the flight but also preparations for the same and the motor boat chase after the aviator across channel will be filmed, and all the Gaumont operators are eagerly awaiting the call. Accord to Mr. Bromhead, no arrangements have been made for any previous event on such a thorough and extravagant scale, and having entered into exclusive contracts with Mr. Seymour, in which police assistance and protection is provided, there seems little doubt of obtaining a unique picture. Even if the "plane" falls in the water, the motor boat arrangements should ensure an exciting subject.

The Hague v. Langford Fight.

Crowded and enthusiastic audiences are witnessing this wonderful film in many towns, and our opinion is borne out that there never was a better fight film produced. The length of the film is just right—there is not too much to weary those who have no knowledge of the "noble art," while the man who knows cannot but wax enthusiastic. Bob Fitzsimmons, the world's champion of a few years ago, dropped in at Chrono House the other day, and after seeing the picture said, "It is unquestionably the finest fight film I have ever seen, and I have seen every fight picture there is." The Gaumont Co. are preparing a very striking four-sheet poster illustrating the knock-out; they have also a really well-got-up leaflet with six illustrations, describing the fight. This leaflet, which will make a most attractive programme, is printed on art paper. This advertising matter should prove of the greatest value to exhibitors. Among the towns in which the film is already being shown or is booked to be shown are Liverpool, Manchester, Preston, Rochdale, York, Carlisle, Kingston, Leeds, Barnsley, Dundee, Rotherham, Mexborough, etc. There are therefore plenty of big towns still open.

WORLD-WIDE



SATISFACTION is given by Edison Projecting Kinetoscopes. They are Reliable, Durable, and answer the requirements of

COUNCILS,
INSURANCE,
GAS and
ELECTRIC SUPPLY COMPANIES.

The Exhibitor who uses this Machine need not fear competition. It gives him a decided advantage. Parts are INTERCHANGEABLE and all NEW features and improvements have been tested in actual service before being adopted.

Write for Descriptive Booklet.

EDISON FILMS

HARD TO BEAT

A tale of a Lost Pocket Book. The fleecing of the finder by gamblers. The police raid. His return home and recovery of the "lost" money. Family re-union. **No. 6438.** **Code "Ventidius."** **Length 445 ft.**

OH! RATS!

Shows the "Servant Problem" at an acute stage. The only solution is discharge. Maid refuses to go. Rats are her pet aversion so they are used to get rid of her.
No. 6439. **Code "Ventiduct."** **Length 485 ft.**

ON THE WESTERN FRONTIER

From the isolated mountain cabin, Jack, the settler's son, is tempted to gamble when on a business trip to town. A fight results, and he shoots the gambler who fleeces him and becomes a fugitive. Soldiers are called for. The orderly is drugged, but Jack's Sister, who loves him, dons his overcoat and delivers despatch. Discovers its contents and returns to help her brother. By her aid he escapes. **No. 6440.** **Code "Ventigeno."** **Length 1010 ft.**

LET US PUT YOUR NAME ON OUR MAILING LIST.

EDISON MANUFACTURING CO., LIMITED

Edison Works,

100 VICTORIA ROAD, WILLESDEN, LONDON, N.W.

City Showroom—25 CLERKENWELL ROAD, E.C.

The Question of Candle Power

and an Offer of £10 for a Jet.

On page 15 of our issue on May 13 we printed a communication from Mr. James Stewart, of New Zealand. The subject being a recent one, it is needless for us to reiterate its contents—suffice it to say that Mr. Stewart made a certain offer to Mr. W. Day (who inserted a letter in our columns of December last, page 748) to the effect that if his jet gave the candle-power stated when tested with a Letheby Photometer he would be willing to purchase it for £10. There was also an offer made if certain questions were answered.

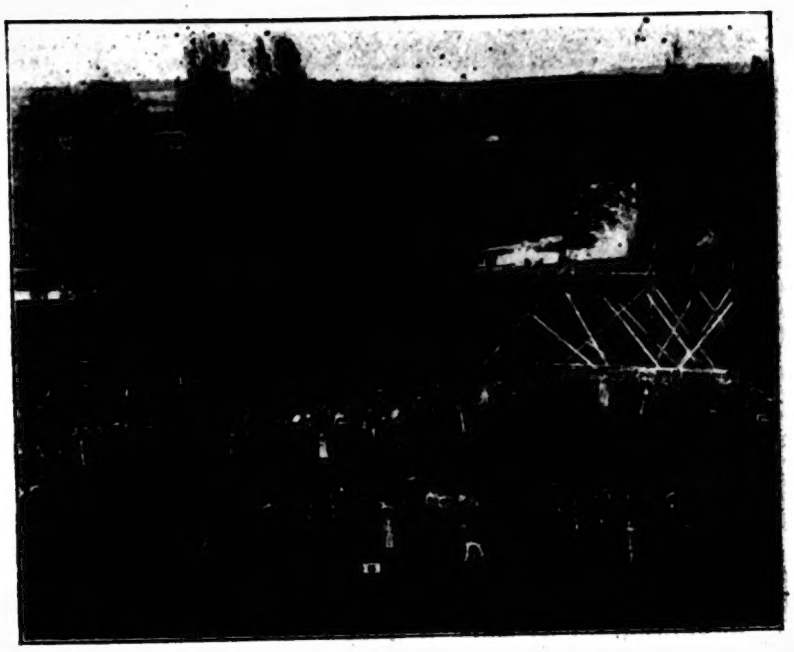
In reply to the notice alluded to, Mr. Day has sent us a further communication, and we will give such extracts from same as bear upon the subject. He says: "I think your correspondent Mr. Stewart has been rather belated in seeking to inquire further re the jet in question. . . . As you do not give credence to my statements with regard to the claims I make for my powers of using the injector jet. . I again give yourselves or Mr. Stewart the opportunity of witnessing the same jet in action nightly at a public entertainment . . . . where I have adopted the same system of gases as used at Stuart Hall, and if after witnessing the performances you are convinced that the jet in question does all I claim to do with it, then I shall be pleased to dispose of it to Mr. Stewart at the price he names, actual test of projection upon the sheet being, in my opinion, the best test of all. With regard to Mr. Stewart's further remarks, I gave up teaching pupils when I closed Stuart Hall, but if, after witnessing the results I obtain with my jet, using oxygen only under pressure, Mr. Stewart is desirous of further information, I will with pleasure enlighten him as to the practical working of same upon payment of an agreed sum. I shall have much pleasure in keeping any appointment you may care to make for 10 p.m. till and including Wednesday, the 19th inst., as after that date my time will be more fully occupied elsewhere. I enclose my card, which will admit you to the entertainment in question." . . . .

In the course of his letter Mr. Day finds fault with the way in which we alluded to Stuart Hall, Wood Green, and says: "Your remarks about Stewart Hall are rather misleading, as the premises, although having the appearance of a private house from the exterior, were used for many years by The Liberal Club, and extend for nearly 100 ft. from back to front, the main hall seating between 200 and 300 people. . . . My tenancy of the premises in question extended from September, 1908, until February, 1909, which I think you will agree is more than a few weeks."

Mr. Day informs us that his address is 39, Pellatt Grove, Wood Green. So if Mr. Stewart wishes to hold further communication with Mr. Day he can do so direct.

Anent our remarks about the Stuart Hall, we were perfectly correct when we described it as a private house with the name painted across the window, and before handing this to the printer we sent a messenger to verify our statements, and we learn that the name has now been cleaned off the window, and the house, which is one of a terrace, is to let. We are quite aware that the premises were at one time in the occupation of the Liberal Club, and that the hall portion, which is on what was the back garden, was originally built for a billiard-room.

We are quite unable to accept Mr. Day's invitation before 10 p.m., but as we live several miles out of London in the opposite direction he will understand our difficulty; besides we hold no brief for Mr. Stewart, of New Zealand, and now that each knows the other's address, their correspondence can be carried on direct.



Another Subject for the Archives.

IF ever the Government take our suggestion to make a collection of historical films the Gaumont Co., should be very much in demand for their fine collection of pageant subjects. We understand they have secured sole rights for kinematographing the forthcoming Colchester Pageant. No details are at present to hand but we have secured a photo of the grounds showing a rehearsal in progress, and we are certain it will be a remarkable subject dealing as it will with the history of East Anglia which was in olden times the most vulnerable and consequently the most romantic part of our Island.

REPRINTS of ADVERTISEMENTS.

Advertisers can have reprints of their current Advertisements in the "Kinematograph and Lantern Weekly" at the following Charges:—

			s.	d.
200	....	...	5	0
500	....	...	7	6
1000	....	...	10	0

Executed three hours after receipt of order.

E. T. HERON & CO.,
1, 9, 11 TOTTENHAM ST.,
LONDON, W.

JOHNSON & GIBSON

The Largest Staff and . . Plant in the Commonwealth

Bioscope Film Importers

FILMS FOR HIRE Australia only

Open-air Theatre for Producing Film Subjects. Printing and Developing Rooms for the Trade. Motor and Dynamo Works. Oxygen and Hydrogen Compressing Works

Note Address—**Temperance Hall, Russell St., Melbourne**

***London Office:* 8 New Compton Street.**

Enquiries Promptly Attended

We have REDUCED the PRICE of Foreign Subscriptions to

THE FILM INDEX

(PUBLISHED WEEKLY.)

To Two Dollars —8/3— per annum.

It is the oldest paper in America published in the interest of the Living Picture.

36, E 23rd, Street, New York U.S.A.

LATEST URBAN FILMS.

Logging in British Columbia.

Few winter series can approach this picture for beauty, originality, picturesque effect, and realistic scenes of an important Canadian Industry. One phase of life in the great North-West is depicted with a thoroughness that leaves nothing to be desired, **and the whole series, from start to finish, can be depended upon as a rare attraction.**

No. 2367. **Code "Fell."** **Length 510 feet (Tinted).**

A Novel Boxing Contest: "Young Britons!"

A Spirited Boxing Bout between England's Two Youngest Amateurs—the Masters Corri—aged seven and six years respectively, Sons of Eugene Corri, Esq., the well-known and genial Referee of the National Sporting Club, who has extended to us the privilege of bioscoping and publishing the pictures of these young gentlemen engaged in an exhibition contest.

After three spirited and lively encounters, the younger contestant is adjudged the winner on points, and is presented by Mr. Charles Urban with a silver cup.

Seldom, if ever, has the motion-picture camera recorded a subject so novel, so stimulating, so completely fascinating; **apart from its rich vein of entertainment, the film is a fine incentive in these patriotic times to individual juvenile effort, and as such cannot be too highly commended to all who have at heart the manly training and development of British Boys.**

SPORTING. **INSPIRING.** **EDUCATIONAL.**

No. 2376. **Code "Corri."** **Length 520 feet.**

A Spring Day in the Tiergarten.

The Hyde Park of Berlin.

A subject of great beauty and charm, perfectly photographed. Lovely light and shade effects on the various picturesque Lakes. Other views include:—The Brandenburg Tor with its marble fountains in full display—The morning's ride; taking the hurdles—The Siegesallee; an avenue of Statues (a donation of the Emperor to the City) representing the respective Rulers of Germany from an early period—German nurses and their charges—Feeding swans—Children playing; amusing—The new and elaborate bridge of Charlottenburg.

No. 58. **Code "Park."** **Length 325 feet (Tinted).**

Dissolving the Government:

An Urbanora Joke.

Supplies the Showman's most pressing need at the present moment—a genuinely wholesomely funny film of compelling topical and political interest. **The genesis of a brand new line of humour in comic motion-pictures.**

No. 2372. **Code "Melt."** **Length 285 feet (Tinted).**

ILL-TEMPERED DINERS.

A comic study of a grumpy and fault-finding couple, whose display of temper at a country hotel causes much diversion. Waiters suffer equally with guests, and generally most trying and, for the audience, ludicrous situations are presented.

No. 3436. **Code "Trying."** **Length 300 feet.**

Chemical Portraiture.

Splendid likenesses of the Rulers of six Nations **portrayed in a great original and novel manner.**

No. 2373. **Code "Portrait."** **Length 260 feet.** (Tinted).

Cart Horse Parade, Regent's Park

WHIT MONDAY.

We secured a brilliant picture of the gaily-decorated single horses, pairs, "unicorns," and fours which took part in this popular annual exhibition,—a magnificent set of powerful, glossy, happy-looking animals passing in orderly procession, admired by a large gathering of spectators.

No. 2384. **Code "Parade."** **Length 155 feet.**

ART FILMS:

A HUMAN SACRIFICE.

No. 3420. **Code "Orison."** **Length 630 feet (Tinted).**

Medieval romances of intense interest.
Costumes and surroundings in correct keeping.

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No. 3428. **Code "Arrow."** **Length 620 feet (Tinted).**

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The Film House.

A FIRST VISIT TO THE NEW FILM CENTRE.

Cecil Court must look to its laurels. Removals have already done something to damage its position as the English headquarters of the trade, and now a formidable competitor for the distinction has come into being in Gerrard Street, which seem likely to secure a much wider fame as a film centre than it at present derives from the presence of the Telephone Exchange.

Gerrard Street's claim to the film man's attention rests, it is true, upon one building only, but that building will house five firms, representing between them some ten brands of films, and—this is where the importance of "The Film House" comes in—they are brands which are so popular with the trade and public that it would be almost impossible to find a programme in which several of them do not figure prominently. In proof of which we give the full list of "The Film House" tenants :—

Anglo-American Film Co. selling their own subjects.
Cricks & Martin. "Lion Brand" Films.
Cosmopolitan Film Co. representing foreign makers.
Mr. R. Prieur, (Lux Films).
and
Walter Tyler, Ltd. (Eclair, Itala and own subjects).

It will be seen that the film buyer will be enabled to see under one roof subjects which could only previously be inspected by visits to the Waterloo Road, Basinghall Street, Wanstead, and Mitcham, accomplishing in little over an hour what could previously not have been done in a day without difficulty. The advantage to the film buyer need not be laboured, and we expect the weekly exhibition of new subjects to become the most popular function of the trade.

It is easy to foresee that "The Film House" will occupy a unique position in the film world. Mr. Collier, who will be in charge of Messrs. Tyler's film business as before, claims that the building will offer a bigger selection of subjects than any one other establishment in London, and that after inspecting the films they can offer, the buyer will not need to go elsewhere to complete his programme, and he also pointed out the varied nature of the films offered—the Continental work of the Eclair, Lux, and Itala Co's. contrasting admirably with the typically English subjects of Messrs. Cricks & Martin and the Anglo-American Co., and the product of the makers represented by the Cosmopolitan Co. Mr. Prieur, who as agent for the celebrated Lux films, should attract many buyers to "The Film House," pointed out another advantage due to the number of makers. There is not the danger of monotony from the employment of the same actors, the use the same scenery, or from a sameness in method of staging which there might be if one film were responsible for the whole output.

"The Film House" will not be in full working order until Tuesday next, when the first of the weekly exhibitions of new films will be given, and the workmen were still in possession when we took a preliminary survey of the building under Mr. Collier's guidance, but the work was sufficiently advanced to enable one to realise what the establishment will be like in its finished state. Messrs. Tyler occupy the ground floor and basement, the former divided into showroom and office and the latter fitted up as a projection room. The latter is comfortably equipped and will allow of an 8 ft. picture being shown.

Upstairs on the first floor are the compact headquarters of Messrs. Cricks & Martin and the Anglo-American Company, consisting of private and general offices and projecting room. The floor above is occupied by Mr. Prieur, who was rapidly getting things shipshape, and on the top floor the Cosmopolitan Company, were already busy, the first to be relieved from the builder's hands.

Some interesting developments may be expected in the business of the firms mentioned at an early date. Messrs. Tyler, for instance, are already making preparations to develop their department for the sale of kinematograph apparatus, which suffered from the lack of showroom space at Waterloo Road but may now be expected to reach dimensions as satisfactory as those of the film business. Mr. Collier showed us a projector made by Henrich Ernemann, of Dresden, which contains quite a bewildering number of novel features and is sure to find favour with visitors to "The Film House." The machine is one of the Maltese cross type, but the cross in this case is extra large and works in the large outside wheel, so that compared with the average projector on this system it is practically noiseless. Another novelty of the model is that the "gate" is at the front of the main casting instead of between it and the condenser—making threading an easier matter—while the condenser itself is detachable being lifted out without waiting for the lantern to cool in the event of a broken glass.

Mr. G. H. Cricks anticipated a still bigger demand for the already popular "Lion Brand" subjects, and stated that arrangements had been made for an increased output. Mr. J. H. Martin, who has this department under his charge, may be depended upon to maintain the high level of the subjects in quality and interest. The opinion held of the C. & M. subjects is sufficiently attested by the fact that in addition to featuring largely in the programmes of provincial exhibitors, a large proportion are successfully shown at the Alhambra, Empire, and other West End halls. From Tuesday next onwards there will be an increased number released, and Mr. Cricks was able to state that there were already in stock many negatives of an attractive character.

The many showmen and exhibitors who made the acquaintance of Mr. Cricks at the office in Great Queen Street once occupied by the firm will be pleased to hear that it is his intention to take charge of the office at "The Film House," where he will be pleased to welcome old friends.

"The Film House" is the nearest realisation in practice of the suggested "Clearing House for Films" which a recent correspondent in our columns showed to be so much desired by buyers of film, and it will be realised what a big step it is towards that ideal when it is stated that the combined output of the occupants of the building amounts to some 6,000 feet per week.

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The Oxford, London.
The Tivoli, London.
Holborn Empire, London.
Middlesex, London.
Chelsea Palace, London.
The Empire, Holloway.
The Empire, Hackney.
The Empire, Shepherd's Bush.
The Empire, New Cross.
The Empire, Stratford.
The Euston, London.
The Olympia, Shoreditch.
The Palace, Boscombe.
The Hippodrome, Southampton.
The Hippodrome, Portsmouth.
The Palace, Manchester.
The Empire, Bristol.
Victoria Hall, Portsmouth.
St. James's Hall, Plymouth.
Public Hall, Rochdale.
Institute, Burnley.
The Palace, Blackpool.
The King's, Nottingham.
The Pavilion, Leicester.
Panopticon, Glasgow.
Picture Hall, Holloway.

And scores of other places which you have doubtless already seen. Need we say more?

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Lantern Rays.

It was at Hackney Wick I found him, not very far from Victoria Park Station, occupying a small flat with a bay window on a level with the dwarf front wall which enclosed a tiny garden giving evidences of careful attention. My victim for this interview was a venerable looking gentleman, with the traditional white beard and a jolly "Father Christmas" head whose eyes still twinkled merrily when giving me his reminiscences and ideas.

"Recollect the old Poly., sir?" he asked, when I had taken a seat in his exceedingly neat parlour, "should think I do, as well as the old tree at Temple Mills near here, where you could sit and take your tea (or something stronger) on a platform built in its branches. I was connected with the Regent Street establishment for years, and used myself to assist in the operating chambers both upstairs and downstairs. They used to give the lectures and 'tours' mostly upstairs; it was in the large theatre downstairs where the entertainments of a more elaborate nature were put on."

"To revive and improve upon the lantern effects then given would need more than mere capital and enterprise—it would require brain and zeal. You could never credit the experiments, the careful calculations and deliberate consideration which at that time were given to the smallest detail of each new production. It took years to get the staff together—we had the best men in every department. Brunton, who used to draw for *Fun* (then *the* penny comic, edited by Tom Hood, jun.), did lots of our funny slides; they were not only amusing, they were also splendid examples of colouring and designing. I have known him change a slide twice after the first night, to satisfy himself—without any extra fee, mind you. I have seen half-a-dozen slides condemned in a day for trifling imperfections no ordinary spectator would notice."

"Professor Pepper and Mr. Buckland, Dr. Croft and Mr. Privette were all very enthusiastic and extremely observant gentlemen. The gas used then was chemically superior to that in general use now; it was not prepared by the same method. Of course, electric arc lamps were not then in vogue, but with the oxy-hydro light in such lanterns and worked on the strictly scientific system then obtaining, I don't think even to-day you could 'flood' so large a screen better than we did."

"Our limes were supplied by a man in Turnpike Lane, Hornsey. I believe he afterwards turned photographer and went to Manchester—I think his name was Robinson. Whether he obtained his supply from the South Downs or Ireland I don't know, but they were excellent limes, specially made and 'cored' for our work. It is a strange thing, but a good many connected with the old Polytechnic took to photography when the place closed. One of my colleagues was for some years selling 'sticky-backs' on Brighton beach, but I've lost sight of him lately."

"Oh, effects! Well, we were always inventing new ones The 'drop of water' was simple. A thick lead frame with glass let in and an air-tight lid formed the slide, space for water between the glasses like a model of the aquaria swimmers perform in on the halls. Just before projection a little pond water was poured in; the result was wonderful. Magnified thousands of times, the invisible creatures in the foul water were revealed all alive on the screen, and such monsters! There were some which looked like 'sea horses' with demons' heads. We used to get the water from the ponds around London; there were some on Wanstead Flats where I often obtained splendid specimens."

"It was a good idea we had to give a cascade effect. We used a bottle of water at the side of one of the lanterns and made a tiny hole through the cork; this sent a very fine jet of water across the condenser, and this being synchronised with the photograph of a waterfall, gave the appearance of falling water with absolute realism."

"The most wonderful effect I remember was in a popular lecture on astronomy. In this the transit of Venus in front of the Sun was projected with perfect fidelity. The mechanism required to secure this result was so exact and minute that it was several months before the slides could be perfected. It did not cause much sensation with the audiences, but to the expert it was a magnificent creation."

"The present day slide strikes me as being very imperfect in conception and carelessly finished. All our dramatic slides were specially drawn and coloured by good artists, to-day episodes in songs, etc., are illustrated by hastily taken photographs rendered in impossible tints (no man wears sky blue trowsers and orange coloured shirts). Then the postures of the models! I could name one photographic slide provider who utilises members of his own family for all his studies. They assume the most grotesque expressions and poses imaginable. It is the difference between the drawing of a trained painter from life models and a rough process-block obtained from a group of amateur actors. There is nothing in recent slides to 'grip' the observer."

"The Trustees of the Alexandra Palace," my host concluded, "might, I think, take up this matter thoroughly. They have every facility there, a big operating chamber might be fixed up at the side of the organ in the Central Hall, and a huge sheet placed in front of the Orchestra. On Thursdays and Saturdays thousands of visitors would be entertained by a first-class optical lantern display at comparatively small outlay, and in course of time no doubt a splendid exhibition of effects could be installed. There are still a good many, like myself, who would be happy to come forward and help 'con amore' with suggestions based on former experience, and if properly presented the giant lanterns would soon create their own clientele."

One of the worthy civic fathers of "London-on-Sea" has communicated with me on the subject of slides. "I do not think," he says, "that any collection of lantern slides extant can compare in point of beauty and interest with those left to the Corporation of Brighton by its former Parliamentary representative, Mr. Ashbury, and these veritable gems of art have not seen the light either of day, oil, gas or electricity for years past; in fact, they are never utilised in any way."

The M.P. referred to, it seems, made several tours round the world, and being a very enthusiastic and most expert photographer collected many hundreds of original studies which were subsequently finished and hand-coloured regardless of cost. They embrace scenes in every part of the Globe, many depicting historical buildings, Oriental mosques, tropical forests, exotic plants, rare birds and animals, natives of almost every clime—Burmah, Japan, China, Persia, Mexico, Newfoundland and other distant lands—are all exhaustively portrayed.

This magnificent and unique outfit has, it seems, been forgotten and lies neglected and dust covered somewhere in the cellars beneath the Pavilion Buildings, the subterranean

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The Best Film Published for many weeks:

HOW THEY MADE A MAN OF BILLY BROWN

Have you shown this yet to your audiences?
If not, get it and increase your pay-box receipts!

The following is another you must secure; we are publishing it this week:

Scouts to the Rescue

550 feet

We can honestly say we have never secured finer photographic quality, scenery or acting with which to carry out one of our best plots. Briefly, the story deals with Boy Scouts who trace a baby stolen by gypsies from a farmer, who has previously forbidden them to camp on his ground. The story is thrilling, instructive, and contains many little touches which appeal to everyone.

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portion of which is very extensive owing to the special requirements imposed upon the architect by King George IV.

It would really seem that the Corporation of our nearest seaside resort could add one more to the many attractions of their town it these slides could be unearthed and projected in the Aquarium, the Pavilion, or some other suitable building under their control. Visitors are attracted to Brighton at every season of the year and during the winter months at all events they should prove a "draw." The experiment might be worth the consideration of the Entertainment Committee, as least so it strikes

CONDENSER.

Correspondence.

[We do not accept responsibility for the views expressed.]

M. PATHE'S PROPOSALS.

To the Editor "KINEMATOGRAPH AND LANTERN WEEKLY."

SIR,—Referring to the letter from M. Charles Pathé, quoted in your last issue, may I point out how unworkable, though probably well meant, M. Pathé's scheme is ?

The minimum length of the two programmes which M. Pathé proposes to sell as a whole to the renter, would probably be about 6,000 feet. It is more than probable, unfortunately, that of this output at least one-third would consist of subjects quite unsuitable for presentation to English audiences. This proportion of the programme, although it would have to be kept on the renters' shelves, would have to be returned with the rest to Messrs. Pathé at the end of two months, so that although the whole of the films may have been sold at considerably less than fourpence per foot, when this loss on the unused subjects is taken into account, the nett price would probably work out at something over that figure. If this is so, the one advantage to be gained by buying the films in bulk in the manner described—the reduced price—disappears entirely.

I think the general opinion of the trade is that the present conditions of business, allowing renters to select the films which they know are suitable to the tastes of their customers is much preferable to a scheme which would either compel the forcing on exhibitors of subjects of a class not likely to appeal to their public, or entail a financial loss to the renter, and probably on M. Pathé becoming acquainted with the sentiments of the trade on the matter, he will either withdraw his scheme or modify it on lines more favourable to the renter and allowing the latter his present freedom in selecting films. —Yours, etc.,

A RENTER.

COMPETITION AMONG SHOWMEN.

To the Editor KINEMATOGRAPH AND LANTERN WEEKLY.

SIR,—With reference to the various articles and letters which have appeared lately re Managers' Clubs, etc., I should like to take up a little space in your valuable paper. With due respect to all, in my opinion I think that all the business that can be arranged amongst showmen or their managers can be done through the medium of our trade paper, which has an ample circulation.

It seems extraordinary but unfortuately true that showmen are always ready to fight one another in every direction, instead of aiding one another and trying to uphold prices.

There is a lot of jealousy amongst some of them which does not benefit them but harms others; others are never satisfied but want more without speculating their own money. Why should not showmen in each district instead agree in all matters to mutual advantage, then let the public judge for themselves ?

The general public are always ready to pay at least twopence for a good and comfortable entertainment, and they think no more of the man who gives them nine or more pictures for a penny, without the comfort.

The showman is at the mercy of the twentieth century public, who are not fools and will not be mislead a second time by "swank" advertisements, but will give their support to a good and comfortable entertainment; it does not matter whether they have got nine or more or less pictures for a penny.

I sincerely trust something will be done in this direction for the benefit of the genuine showman who pays his way honourably, and not allow this mighty industry to be ruined by light-headed persons, who call themselves showmen because they show "fog-dust" on the screen at a small entrance fee. This is what is wanted at present and not clubs, where there would be nothing but red-tapism.—Yours, etc.,

A SUFFERER.

SAFETY OF SHOWS.

To the Editor, KINEMATOGRAPH AND LANTERN WEEKLY.

SIR,—Under the heading "Slight Accident at Rochdale" I read that a fire was caused through a defective wire from the operator's box to the arc in the entrance. As a practical man I fail to see what connection the films should have with the outside arc.

Ordinary wiring or even temporary wiring ought never to cause a fire with a local fuse in circuit. Proprietors should insist upon fuses being put in, quite a trifling expense compared to the loss of hundreds of pounds, as in this case.

There is practically no danger where there are proper fuses or cutouts in the circuits. I think it behoves our showmen to give the matter their attention, on the motto of "a stitch in time," etc., as the fewer panics there are the better for trade in general.—Yours, etc.,

CHAS. W. PERRY.

Holloway, N.

THE KINEMATOGRAPH BILL.

To the Editor, KINEMATOGRAPH AND LANTERN WEEKLY.

SIR,—There is in my opinion no necessity for the Bill at all, but there is a class of persons who directly any innocent amusement catches on with the great B.P. try to curtail it, because they are happy only when they see their fellow creatures gloomy. What has happened during the last ten years at the thousands of picture shows going on in Great Britain, the so-called fires and panics, could be counted on the fingers of one's hands, and the damage and injury caused has been absolutely infinitesimal compared to that at other places of entertainment. I myself have been connected with two kinematograph fires, and in both cases, although the "wooden" operating box and plant were destroyed, the fire was got under by our staff without the aid of the Brigade, and without any injury done to the public. I cannot understand why the clergy are against shows, as there are many pictures which convey to the audiences better lessons in Christianity and humanity than the finest sermon ever preached, and I have seen these pictures, accompanied by sacred and appropriate music, create a most profound impression. I sincerely trust that the promoters of the Bill and other M.P.'s will bring common sense to bear upon the matter, and oppose the designs of the Puritan faddists.—Yours, etc.,

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A Visit to a Busy French Constructor.

M. LUCIEN PRÉVOST.

The developments of the kinematograph trade being intimately subordinate to the technical perfection obtained by the constructors, strenuous efforts have been put forth by mechanical experts who have studied the problem from its very inception. Foremost among these is M. Prévost, who studied precision work in the French Navy and joined the Pathé staff in the early days of living pictures, and finally created a business of his own which has met with ever increasing success.

His machines are now in the hands of several important manufacturers, as Lucia Comerio, Nordisk, the Cinema Banque, etc., and they have been readily adopted by the

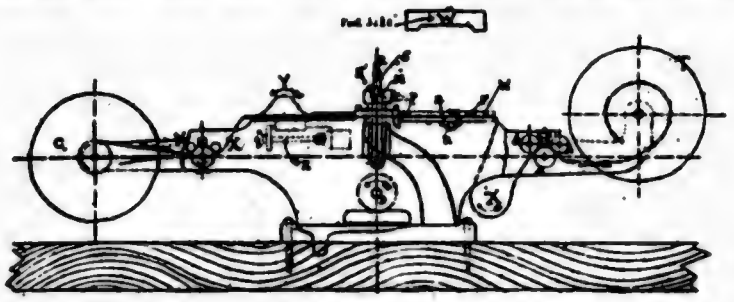

FIGURE 1.

best "operators" of the "Pathé School," MM. Moreau, Machin, Bretcaux, etc., who won their laurels in bringing to M. Ch. Pathé wonderful negatives of their own of an artistic or documentary character, particularly successful among the numerous films turned out and sold by the company of the Rue Favart.

Visiting M. Prévost in his busy works at Boulevard de la Chapelle, the writer was pleased to see the KINEMATOGRAPH WEEKLY was at the place of honour in his office and that demands were on his desk from English manufacturers. The questions put to the constructor were answered with courtesy, and we wish we had greater space to reproduce the many important points developed by M. Prévost.

The main principle emphasised by him points to the necessity of an absolute relation between the three main apparati of the kinematograph industry, viz., the perforating machine, the printing machine, and the camera, in order that the film, whatever its irregular constitution, will behave similarly through the three machines. This homogeneous

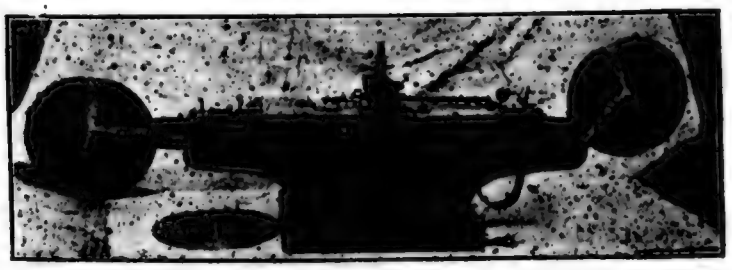

FIG 2.

design of all three machines should be operative to secure perfection in the final results, and this introductive remark M. Prévost preludes to the presentation of his three "beloved children."

I.—Perforating Machine.—The rotary type is superior in rapidity but, unfortunately, in M. Prévost's idea, lacks in precision and regulation: first, the parallel distance of the holes to the edges of the film; secondly, the perpendicular direction of same; and thirdly, their distance or "pitch," which should be absolutely fixed. The alternating type of machine as designed and built by M. Prévost secures (1) absolute precision, (2) minimum workmanship, (3) insulation of the films from the oil projections, (4) all mechanical connections are on one and the same side, opposite to the regulating means which are on the other side of the machine. The insufficiency or bad location of these regulating parts have been recognised as defective in certain types of perforating machines.

Fig. 1 is a diagram and Fig. 2 a photographic view of the Prévost machine. The stock film is mounted on a flanged support, T, and taken up by adjustable drums, AX, which

FIG. 3.

feed the machine by a mere friction effect and without traction on the loop, X, which remains constant. The film thus engages, free of any effort, in the adjustable opening regulated by the lateral screw, R, and pressure screws, HF. A pressure weight, W, rests on the edges only of the film (see the full-size section of this Fig. 1) and maintains the strip without spoiling in any way the central emulsioned part of the film. The films thus directed straight to the punching part of the machine come under the yoke, M, which carries the dies, R, through funnels, S, eminently adjustable. PP are the screws regulating the funnels, and PQ the dies. Screws, BB, maintain the Yoke, M. K is an oscillating mechanism meshing with the perforated film, which again meshes with the toothed rolls, XXX, feeding the spool, C. The absolute maintainance of the loop, Y, is of vital importance, but fully secured in this machine by the action of rolls XXX, which prevent traction to be exercised on the films by spool C.

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The driving pulley, D, drives through an eccentric the yoke, M, and the drawing mechanism, K, which are the only alternately moving pieces in the machine. M runs up and down during the time the mechanism, K, moves the film forward by a length equal to one-quarter of the height of a picture, i.e., 4 to 5 centimetres approximately.

Two types of perforating machines are sold by M. Prévost, one perforating the negative films and revolving at 600 r.p.m., the other perforating films and revolving at 800 to 1,000 r.p.m.

II.—The printing machine is shown in Fig. 3. The driving eccentric is axial and not liable to trouble arising from the "inequilibrium" of the machine. The pulley is behind the apparatus, composed as shown of the upper box (containing the stock film and the negative), the mechanism, and the lantern containing the lamp, and the lower receiving box. The dial on the lantern exactly marks the distance of the

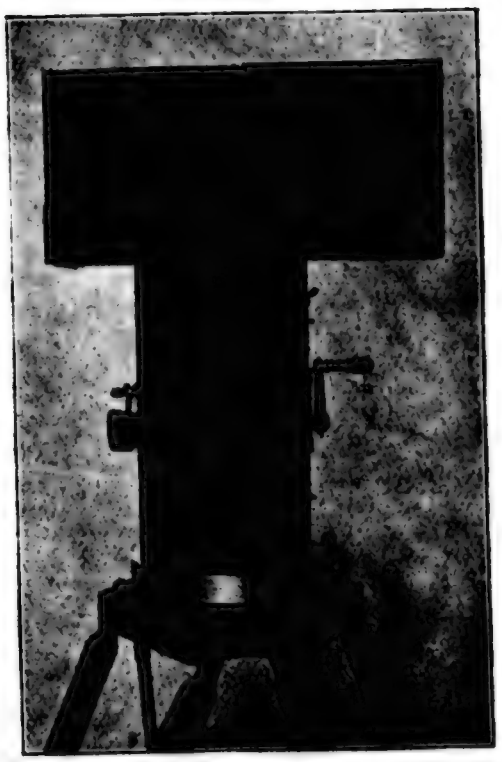

FIG. 4.

film to the Nernst lamp, which can be moved by the pointer represented on the dial, and thus, doing away with the usual voltmeter and resistance arrangement, offers a simplified and more precise means of regulation. Of great importance is this in practice by reason of the unequal and widely variable tones of the negatives used.

III.—The camera (Fig. 4) is from the well-known and experienced Pathé School.

The objectionable use of one objective only is avoided by the possible substitution of any one of the three objectives provided with the machine, a Voigtlander, a Zeiss, and a Planar large angle, easily substituted and regulated from outside by means of a pointer moving on a dial; this allows the regulations from a distance of 0, 50 M to ∞ (infinite).

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We congratulate M. Prévost on his achievements, and hope shortly to describe other features of his works.

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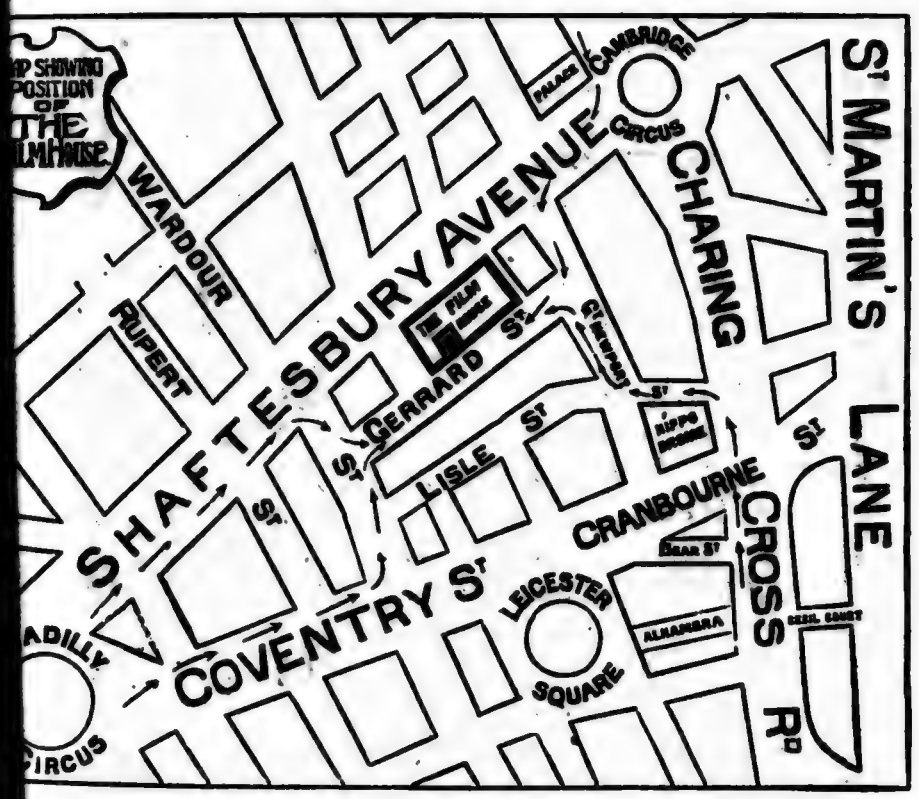

20

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Anarchist and Dog	245	2
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Billy's Bugle	235	2
Bad Sixpence	260	2
Bookworm	390	2
Brother's Sacrifice	705	2
Barcelona	500	1½
Borrowed Ladder	480	2
Bucking Bronchos	125	1
Brooklands Motor	300	1
Bride and Bike	480	2
Cab 23	750	2½
Child Slavery	500	2½
Curling on Ice	140	2
Children's Lunch....	65	2
Castle Ghosts	835	3
Child's Prayer	440	2½
Chiropodist	310	2
Cashier	665	3
Copping the Copper	265	3
Congress	240	1
Drink (Temperance Film)	730	2
Dolly's Papa	385	2½
Duel after Ball	350	2
Duncan's Wife	300	2
Dart	271	2
Drifter	130	3
Daily Bread	248	2½
Dick the Kisser	355	1½
Eggs	300	2
False Friend	660	4
Football	250	1

Name.	Length	Price per ft.
First Quarrel	330	2d
Fatal Hour	400	2
Fra Diavolo	605	3
Farrier's Daughter	765	3
Female Highwayman	910	3
Farmer's Daughter	820	3
For his child's sake	460	2½
For an old love's sake	460	2½
Flea Performing (comic)	350	2
Guy Fawkes	355	2½
Golf at Sunningdale	300	1½
Garibaldi	720	3
Grafter	535	2½
Giddy Goats	235	1½
Georgetown Loop	450	1½
Geisha	310	1½
German Emperor	245	1
Herring Harvest	415	2½
Her Great Mistake	960	2
Happy Hampstead	180	1
Hop Fields	260	2
Harliquidade	250	1½
Interrupted Outing	347	2½
In quest of Health	465	2
Indominatible	210	1
Jap Wrestler	190	2
Jessica's First Prayer	500	2½
Kicking Horse Canyon	275	2
Little Hero	515	2
Little Stranger	360	2
Love Birds	230	2
London to Killarney	890	1½
Love and Duty	650	3
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Living Pictures in Australia.

(FROM OUR OWN CORRESPONDENT.)

SYDNEY, APRIL, 1909.

Spencer's Theatrescope Co.

Business here has been excellent, crowded houses testifying to their appreciation. This week's programme, besides Harry Lauder and Will Evans on the Chronomegaphone, consists of a varied assortment of makers, viz., Edison's magnificent series Left Out, Boyhood Dreams, Cines' Cinematographed and Marco Visconti, Star's Dr. Makemthin, Nordisk's Nat Pinkerton, Lux Bewitched Drum, Pathé's Swedish Canals, Stilton's Revenge, and Urban's great success Invasion; Its Possibilities, not forgetting Gaumont's Hunting Extraordinary, etc., etc.

Mr. Spencer is now in Melbourne making final preparations for his new house of pictures there, which will be a commodious hall, specially adapted for the business, to hold about 3,000 people—of which more anon. The Theatrescope will open in Adelaide, the South Australian capital, n May 1st with the Chronomegaphone (Harry Lauder) and a fine programme of subjects all new to the City, including The Last Days of Pompeii, also Invasion, Guerilla, etc.

In Sydney, on April 22nd, Mr. Spencer gave up his magnificent hall to the Royal Geographical Society for Lieut. Skackleton's, of the Nimrod Expedition of 1908-9, lecture on the same, when a very crowded house were present by invitation only from the Society, there being close on 14,000 applicants, and the accommodation being a little over 3,000. The event was the topic of the hour, and everybody in the City was on the alert for admission; early in the afternoon a crowd commenced to congregate, and before 6 they reached across the street; by 6.45 the doors were thrown open, and it was a sight to see the crowd clamouring to get in first: by 7.30 the immense hall was packed. Besides the ordinary accommodation over 600 chairs had been placed in every available nook and corner, and not a hitch occurred throughout.

His Excellency the Admiral, Sir Richard Poore, and Staff arrived about 7.50, and His Excellency the Governor General, the Hon. Earl and Countess of Dudley, accompanied by the Lord and Lady Ruthress, Lord Richard Neville, and Mr. W. Cannon, P.C. five minutes later, and were received by Mr. J. L. Goodman (Mr. Spencer's Manager, who was entrusted with the management) and conducted to the Vice Regal box. Lieut. Shackleton at once commenced his lecture, which lasted 1½ hours and was most interesting. Space forbids a verbatim report. Amongst the guests that graced Mr. Spencer's hall were the Judges of the High Court, Sir Samuel Griffith, etc., the Judges of the Supreme Court and ladies, the Lord Mayor (Alderman Allan Taylor), Lady Mayoress and suite, Chancellor of the University, Sir Norman McLarin, LL.D., and staff, the eminent Professor Stuart, Professor David (one of the Expedition) and family, Monsignor O'Brien and staff, the Hon. Bruce Smith and members of the Upper House, many members of the House of Assembly, the several Consuls Generals for foreign countries, several members of the Federal Parliament, representatives of the various departments in the State and also adjoining States, who had come purposely for the occasion, Officers of H.M. Warships in harbour, Officers of German and French men-of-war in port, Officers of the Military Garrisons, and a large sprinkling of the leaders of society in Australian circles.

Spencer's are showing a brilliant series of the N.S.W. Naval Forces which is a big boom; other local subjects are to follow.

The West Enterprises.

According to the Perth *Sunday Times* "The happiest show family in W. A. is the West Picture people, the utmost harmony existing in every branch, from the general manager of the four big shows running in the State to the youngest boy who does the suburbs with concession tickets. There isn't a loafer, an incompetent or a 'hardy-trier' amongst the whole lot, the result being all-round success."

The *Adelaide Register* publishes an interesting interview with Mr. Lewis de Groen, famous in connection with Mr. West's companies.

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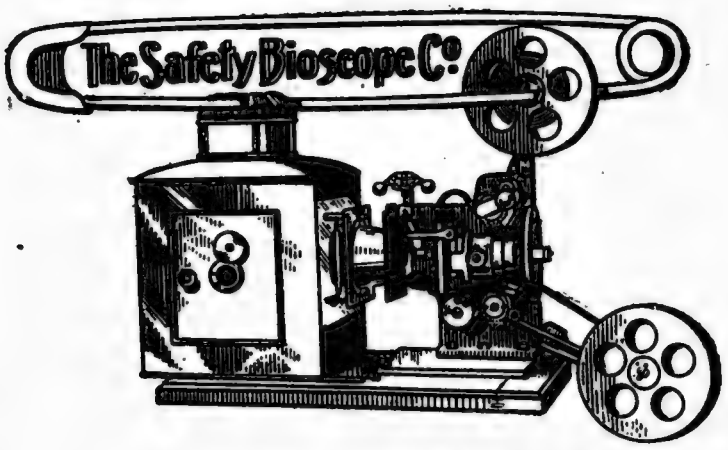

Note Change of Address—

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Latest News from America.

(FROM OUR OWN CORRESPONDENT.)

NEW YORK, May 26th, 1909.

Independent Film Held Up for Valuation.

A quantity of foreign film from the studios of several different makers shipped to the Chicago Film Exchange by the Cinematographica Internazionale, of Milan, Italy, was seized by the Custom House officers at Chicago last week and returned to New York to the office of the general appraiser. The consignment had been invoiced at a value of 12,000 francs, but the Custom House men put the value at not less than 22,000 francs. It is explained that when the undervaluation does not exceed fifty per cent. the shipper may have the option of paying a double duty and receive his goods. But when it exceeds that per cent. a seizure amounts to confiscation should the valuation of the Government agents be upheld by the Board of Appraisers. There was no decision reached in the case at the investigation and it will be passed along to the Board of Appraisers.

Censors Give Picture Show.

Under the direction of the Board of Censors and the personal supervision of its secretary, John Collier, a picture show was recently given at Nicoland Theatre, New York City. The audience was composed for the most part of newspapermen and teachers and others who had assembled to learn that a picture show could be given without any demoralising feature. Secretary Collier opened the entertainment with an explanation of what the Board of Censors were trying to do. "The moving picture theatre," he said, "is the only one worthy to be called the people's theatre. When you think that in this city the number of people that must go daily to make it worth while for the moving picture theatres to run at all is 300,000 you get some idea of their importance. In the whole country it takes a daily audience of 4,000,000 people to pay the expenses of these theatres, and probably the daily audiences amounts to 7,000." The feature of the exhibition was the lighting system by which the body of the house was made sufficiently light to permit the reading of a newspaper during the running of a picture.

Ordinance Hits at Tent Shows.

There was a public hearing recently of the ordinance presented by Building Commissioner Smith, of St. Louis, before a committee of the House of Delegates. The three most vital points of the ordinance are: Firstly, should the ordinance go into effect no motion picture exhibition under canvas will be permitted by law in St. Louis; secondly, that a platform of specific size made of non-combustible material may be used in front of the screen; thirdly, that the Building Commissioner shall have power at all times to advise the Licence Commissioner to revoke any licence should all the requirements of the ordinance not be lived up to. Robert McLaran, a prominent St. Louis attorney, spoke on behalf of the Motion Picture Exhibitors Society in favour of the Bill. He interpolated several slight amendments. Frank Dracksell, president of the Motion Picture Exhibitors Society, also spoke in favour of the ordinance and made strong remarks as to the danger of canvas picture exhibitions. The Bill is expected to become law.

Items.

Managers of amusement resorts at Coney Island and of the moving picture shows throughout the greater city have made a common cause to force the Mayor to rescind his action in closing those places on Sunday. Threats that they will sue both the Mayor and the Police Commissioner are made.

An Act has been introduced into the legislature of Rhode Island providing for the licensing of all living picture machines and operators.

Mr. Carl Laemmle announces his intention of being present at the Kinematograph Exhibition in London in July next.

The Eagle Film Exchange, Phila., has issued a very ingenious shipping box. The box is made of solid galvanized tin with a solid metal handle, and the inside is divided into two compartments—one for two or three reels and the other for slides. The advantage is to ensure perfect safety in the transmission of films.

Drastic action to stop Sunday performances of every kind in Greater New York has been taken by the Mayor, who has ordered that licences for all kinds of shows be granted for only six days in the week. It is to be stipulated that the licences do not apply to Sunday. In taking this action the Mayor believes that he will be able to prohibit all Sunday shows. Owners of vaudeville houses and other amusement resorts are expected to bring suit at once to determine their rights.

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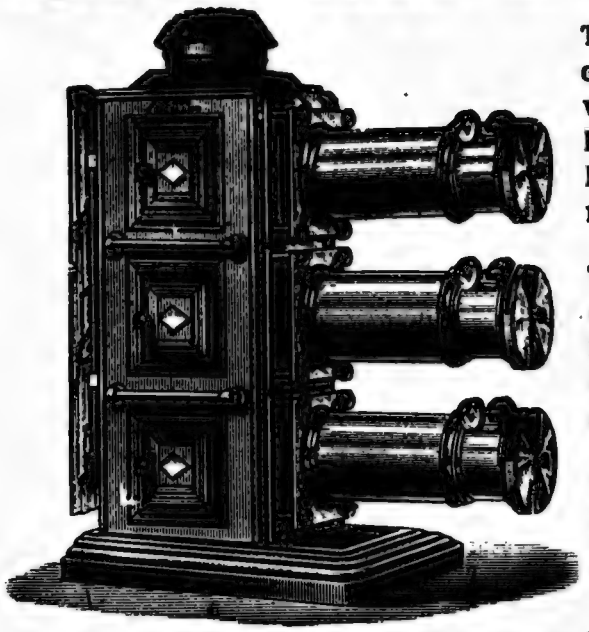

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No.		Length	Price £	s.	d.
678	French Troops crossing a River, e	328	1	5	0
702	Construction of a Fishing Boat, i ...	428	1	15	0
706	Carara Marble Industry, i ...	412	1	15	0
736	Boxing Matches, s	412	1	15	0
744	Beautiful Erin, t	1000	4	0	0
805	Cliff Climbing, t	430	1	15	0
809	Cairo to Khartoum, t	800	3	10	0
814	Ostrich Farm at Nice, t ...	330	1	7	6
821	De Beers Diamond Mines, t ...	360	1	10	0
841	Making a Cricket, Bat, i ...	441	1	15	0
844	Nurses Strike, c	626	2	10	0
862	Coventry Pageant, e	270	1	0	0
869	Belfast Riots, e	235	1	0	0
870	Liverpool Pageant, e	1260	5	5	0
873	Don't go to Law, c	250	1	0	0
876	North Wales, t	845	3	10	0
877	Brigand's Daughter, d	806	3	10	0
893	The Fortune, d	495	2	0	0
894	Good For Evil, d	695	3	0	0
895	Preoccupied, c	300	1	5	0
897	Starving Artist, c	650	3	0	0
898	Yellowstone Park, t	350	1	10	0
899	A Seaside Girl, c	325	1	10	0
905	The Easterner, d	475	2	0	0
908	Copenhagen Zoo Gardens, c ...	675	2	10	0
914	Bathing under Difficulties, c ...	550	2	10	0
915	An Unfortunate Start, c ...	415	1	15	0
816	Falsely Accused, d	555	2	5	0
917	Riding School at Naumur, e ...	460	2	0	0

No.		Length	Price £	s.	d.
919	Irresistible Piano, c	410	1	15	0
921	A Mad Heroine, d	625	2	10	0
924	Fountain of Youth, c	375	1	10	0
931	Save the Pieces, c	330	1	5	0
941	Kimberley and its Miners, e ...	335	1	5	0
943	Tunny Fishing, e	692	2	10	0
945	Crime in the Snow, c	445	2	0	0
957	Mauretania's Trials, e	320	1	5	0
958	An Unpleasant Legacy, c ...	412	1	15	0
961	Fra Diavolo, d	610	2	10	0
964	Casa Blanca, e	640	2	10	0
966	A Pressing Letter, c	396	1	15	0
970	Moving into our Flat, c ...	345	1	10	0
971	An anonymous Letter, d ..	420	1	15	0
972	Towing of the Suevic,e ...	365	1	10	0
973	Apple of Discord, c	240	1	0	0
975	Brigands last exploit, d ...	530	2	5	0
976	Village Doctor, d	605	2	10	0
977	Animal and Bird Sagacity, e ..	625	2	10	0
978	Piker's Dream, c	600	2	10	0
979	Tipplers Race, c	379	1	15	0
985	For Love of a Smuggler, d ...	575	2	10	0
988	Mystery of a Cab, c	275	1	5	0
989	Diabolo Tragedy, d	340	1	10	0
992	Ninette, the little child model, d	560	2	10	0
2	Toothache, c	372	1	10	0
4	Black Witch, c	330	1	10	0
6	Sailor's Revenge, d	500	2	0	0
10	Unknown Talent, c	379	1	10	0

Round the Shows.

We shall be glad if Showmen and Exhibitors will send us their Programmes, List of Films, or any information respecting their doings. Contributions should be written on one side of the paper only and cannot be used otherwise.

Royal Hippodrome and Opera House, Blackburn.—The Derby, 1909, and Jacob's Idea are shown at this hall by Mr. J. Culsham, operator.

Public Hall, Carlisle (Sidney Bacon).—The pictorial programme this week includes The Share of the Poor, Bird Nester, Dog and Bone, Winning Coat, and Dissolving the Government.

Victoria Hall, York (Sidney Bacon).—The Gypsy's Bride, Pietro the Muledriver, Pathé's simple story Uplifting of Mr. Barker, the Cinephone, and Gaumont's Derby Day are amongst the attractions this week.

The Pavilion, Sunderland.—The Fear (Pathé Art Film) is the chief film here, with Inebriate's Fancies, Keep Smiling, Yokohama to Kyoto, Origin of the Moonlight Sonata, Foolshead Tries to Commit Suicide, Sandy's Fault, Music Lessons, and Drunkard's Repentance.

St. James's Hall, Kingston (Sidney Bacon).—The holiday programme included The Winning Boat, Foolshead's Latest, Dissolving the Government, Share of the Poor, Bird Nester, Fatal Sneeze, and The Dog and the Bone. On Wednesday and following nights Gaumont's Derby film was shown and much appreciated.

Mr. Herbert Rogers, Manager of the St. George's Hall, Belfast, showed The Derby film at 3.5 on Thursday last—a record for English topicals in Belfast. Other films on the current bill are Indiarubber Shoes, Easter Bells, The Lure of the Gown, Love's Sweet Melody, Phantom Ship, Antony and Cleopatra, etc.

Market Hall, Whitehaven.—The Edisonia Pictures here for this week include The Fear (Art Film), Jealousy, Mary Jane's Lovers, Poisoned Flower, Man Bull Fight, Persevering Suitor, Scenes in Palermo, Foolshead Pays His Debts, and Little Sherlock Holmes, with the Cinephone as an additional attraction.

The Palace, Bolton, has Thomas à Beckett as its headliner, supported by Flower of Youth, True Till Death, Railway Panorama, Angel of the Village, Evil Spirit in the Boarding School, The Renunciation, Amateur Champion, Sunset, And the Dog Came Back, From Bagdad, Modern Sports, and The Hostage. Roller skating sessions are held morning and afternoon.

Grand Theatre, Halifax.—After four weeks of variety the above theatre returned to its popular picture fare on the 31st ult. The films, well displayed by Mr. Bob Bell, are Wilbur Wright's Aeroplane, The Buffoon (Art), A Life for a Life, The Stepfather, For a Lady's Smile, Bad Day for Levinsky, Foolshead Wrestling, A Tooth and a Slap in the face, Moving Day, and His First Stick.

Sebright Regent Theatre.—The Hackney Road establishment, under the smart management of Mr. Stebbings, has become one of the most popular picture halls in the metropolis. This week they feature another local illustration, Empire Day in East London—740 feet of film in which are included portraits of thousands of the inhabitants of the district. All the chief features of the important functions which took place in the vicinity are illustrated. Miss Mabel Fleury is a big draw here in illustrated songs, and there are many other attractive films.

Villette Picture Hall, Sunderland (Proprietors, The Chicago Animated Picture Co.; General Manager, Mr. P. Harrison; Pianiste, Miss Clifford; Acting Manager and Kinematographist, Mr. Leslie Talmage).—The second series of Morgan the Pirate is the leading feature here, and is supported by a fine programme which includes The Wandering Jew, Bertie Buys a Bulldog, Aberdale Pottery, Miss Flirt, Collared Herring, and a Strong Woman's Lover. The Villette Comedy Sketch Company, supported by the famous Glenvilles fresh from a successful Scotch tour, convulse the patrons with their diverting farces, while Mr. Jack Drew is a comedian of merit.

Pringle's Picture Palace (late Empire), Rochdale, has Pathé's Napoleon as its headliner—a great draw—while among a capital selection of other subjects the chief are Modest Young Man, Was it a Snake Bite, Commander's Sugar, At the Masked Ball, Church Robbers, The Last Ball. The varieties are attractive as usual and the advertising matter of the hall well prepared.

Swansea.—Mr. Coutts has the usual good programmes at the Palace and Shaftesbury here, the pictures at the former being Napoleon, Road to the Heart, Brahmah Diamond, and How the Bulldog Paid the Rent. Cinephone selections and illustrated songs are an additional attraction. The Shaftesbury has as its main features Last Days of Pompeii, The Medicine Bottle, Trying to Get Arrested, Jones and His Neighbours, Julius Cæsar, Little Sherlock Holmes, Haunted Grotto, etc.

Mr. Waller Jeffs opened his Summer season at the Curzon Hall, Birmingham, last week with the usual good collection of films, in which were particularly noticeable a number of attractive travel pictures In addition to these Mr. Jeffs featured The Red Hand, Punchestown Steeplechases, Carrara Marble Industry, and How They Made a Man of Billy Brown. A complete change of pictures is promised every week, and with the usual good vocalists, the entertainment is assured a successful run.

Preston.—Messrs. Merigold Bros.' establishment, "Pictureland," the Embee Hall, featured a film of the local Empire Day celebrations. The development of the films brought out an unrehearsed incident at the festival. Two sparrows were having a battle royal in the air undeterred by all sound volume and movement of song and drills, and the loud cheers of enthusiastic thousands. This bird battle is shown at the Embee Hall as the one unrehearsed incident of Empire Day.

The Gaiety, Aberdeen.—The local *Evening Express* is enthusiastic about Mr. Dove Paterson's show last week, saying:—"There have been few kinematograph shows in Aberdeen equalling that given in the Gaiety. The principal film this week is entitled The Lady of Monsoreau. The film is certainly a work of art, and it is this style of enterprise in the kinematograph world that ensures encouragement." Mr. Paterson's programme for this week includes The Derby, Captured by Boy Scouts, Turning-out Time, The False Friend, The Muzzle, Interrupted Jollification, Waterman of the Riviera, and Cinephone selections.

Electroscope Palace, Clapham Junction, S.W. (Lessee Mr. J. Fabbro; Manager, Mr. J. Fabbro, jun.).—The programme for the holiday week is composed of the following select subjects:—Francesca de Rimini or the Hunchback's Revenge, An Old Maid is Willing to Marry, A Case of Arson, A Disastrous Oversight, The Cigar-box (a splendid trick coloured subject), Mr. Jaunty's Reception Day, A Drama in Seville, The Gendarme Has a Keen Eye, The Drunken Mattress, A Bad Pinch of Snuff, Invalid with a Wooden Head, and others. The Warwick 1909 Derby was shown on Derby Day at 9.30 p.m. It is really a splendid film, considering the rough weather and other circumstances on that day, and is a credit to the ever-ready Warwick Co. The Great Bull Fight at Nimes was shown for three more days the latter part of last week by special request. This subject caused intense interest amongst the audiences. Fabbro's Improved Singing Picture is one of the latest American reproductions depicting "The Man who Stutters and the Girl who Lisps," and is amply applauded by the patrons for the perfection of synchronism and real illusion of life.

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Reports from the Provinces.

Bournemouth.

The last week of the present season commenced on Whit-Monday and notwithstanding the abnormal fine weather the show was patronised by big crowds. The programme was a very popular one as befitted the holiday season, and the films included Last Days of Pompeii, The Two Sergeants, Cyrano de Bergerac, and all the latest comedy subjects. The interludes are most adequately filled by Miss Leila Waddell and Rodney Kinder. The Shaftesbury Hall is to be considerably enlarged before the autumn season starts.

Whitley Bay.

WHITLEY BATHS PICTURE HALL.—For the holiday week an excellent programme has been compiled, Napoleon being the principal attraction. The remainder of the films include The Medicine Bottle, The Indian's Gratitude, Jones and His Neighbours, and And The Coat Came Back.

SPANISH CITY PICTURE HALL.—At this popular resort a picture hall has been opened under the management of Mr. Walter Lawson and company. A special Whit programme was arranged and proved a great draw with the Johnson-Burns Fight. On Whit-Monday and Tuesday the performance ran continuously from 10.30 a.m. until 11 p.m., and was well attended.

South Shields.

TIVOLI.—Mr. George Black's life motion pictures continue in the public favour and this week kept up the reputation of the hall with another fine programme including The Village Priest, The Return of Columbine, The Medicine Bottle, Foolshead Pays His Debts, and Miss Jones Entertains.

PRUDENTIAL HALL.—The patrons of this popular hall have every reason to be pleased with the programme this week, Pathé's fine Art Film The Arlesiene, The Red Hand, The Review at Aldershot, The Pulverizer, and I Did It Mamma.

TEMPERANCE HALL.—Pathé's Art Film La Tosca is the star picture of the King's Picture Company supported by R. W. Paul's latest production The Burning Home, How They Made a Man of Billy Brown, and The Curate at the Races. Mr. G. Elsey, N.A.C.O., is well applauded for the manner in which he shows the pictures. Mr. Hugh Moore throughout the week was well received with his Whit'ty explanations.

COSY PICTURE HALL.—The programme for this week includes Buffalo Bill, Stepfather, and For His Daughter's Sake, are grand dramatics, The Spooney Butcher, Ma-in-law as a Sport, Enthusiastic Handball Player, and Boyhood Dreams being fine comics. Owing to their enormous success the Sisters Adams have been engaged for another week in illustrated songs. At present Messrs. Harrison and Wilkie, the esteemed proprietors of the above hall, are in London and intend visiting the showrooms of the principal producers of films with the object of placing before their patrons the best of animated photography.

Hartlepool and Tees-side.

The managers of the picture halls in this district arranged some special attractive programmes for the holiday week.

At BLACK'S, West Hartlepool, the accommodation provided is always severely taxed at Whitsun, and for the best of reasons—there is always something worth seeing. An extra special was presented to patrons this year in Pathé's Napoleon. It had a most enthusiastic reception. Next in popularity was How They Made a Man of Billy Brown. The remainder of the excellent programme comprised A Mexican Drama, Only a Poor Blind Boy, the singing picture "Four Jolly Sailormen," Love is Blind, A Game of Chess, A Cure for Rheumatism, and other humorous subjects.

At THE CANADA PALACE an equally good bill is provided including Psyche, The Little Rag Doll, How They Made a Man of Billy Brown, Hand Ball Mad, Cinematographed, The Voice of the Violin, A Tragedy of the Truth, and the pretty and pathetic story A Little Child Shall Lead Them.

THE EMPRESS, Hartlepool, showed The Will of a Youngster, A Wary Policeman, The Prussian Spy, Mahommedans at Home, and The Village Fiddler. Daisy Austin, Clive Watts and Rickaby and Watts provide variety turns.

THE LUMLEY HALL, Hartlepool, has been leased for a short season by Mr. J. Crossley, and Edison's Kinetoscope will show a good programme each week. No day bills are issued, but the films shown are all good and interesting.

THE EXCHANGE HALL, Stockton-on-Tees.—Edison's pictures still are as popular as ever, the programme drawing good houses during the week. The principal film this week was C.Q.D., supported by Share of the Poor, Saul and David, Only Kids, A Thief on Four Legs, A False Friend, The Bogey Woman, The Dare-devil Motor Car etc,

THE CLEVELAND HALL, Middlesbrough.—Mr. Thompson had a grand list for his patrons which included Convict 99, How They Made a Man of Billy Brown, Left Out, His Only Friend, Dissolving the Government, They Would be Acrobats, A Soldier's Heart, Consul III, the Human Ape., and The Lady of Monsoreau. Illustrated songs, including "Doreen," were effectively rendered by Ailsa Craig.

THE WALTURDAW CO. at The Temperence Hall, Middlesbrough, showed The Star of Bethlehem, The Fool's Revenge, The Three Wheel Car, Kind-hearted Man, Marvellous Ointment, Auto Heroine, Boyhood's Dreams, Gibelot's Hotel, The Brave Page Boy, Galius not Willing to Work, and others.

THE EMPIRE, Middlesbrough.—Tylda, the Lion Tamer, and The King's Derby, were shown during the week on the Empirescope, whilst The Bewitched Drum was a good number at the Oxford.

WALTURDAW'S and THE OPERA HOUSE at Middlesbrough are closing this week for the season, the same remark applying to THE GRAND, Stockton.

Sheffield.

CENTRAL HALL (Proprietors, Jasper Redfern, Ltd.; Manager, Mr. F. W. Holmes; Operator F. E. Pearson).—Messrs. Jasper Redfern presented the first of a series of art films entitled The Murder of the Duke of Guise to appreciative audiences. This class of subject will be a great draw—Around Brussels was also a pleasing picture, and The Devil's Three Sins, Policeman for an Hour, For Honour's Sake, De Major has no Dress Suit, Mr. Feary Dislikes Policemen and the comic film His Wife's Mother also attracted attention.

THE GRAND (Proprietors, The Vaudeville Syndicate.; Manager, Alfred Turpin; Operator E. A. Barber).—Black Eyed Susan headed the list at the Grand. The Story of a Locket, Paris Slums, Bottled Beer, The Family of Cats, Two Detectives and a very well acted humorous subject Auntie Cycling were all well received.

THEATRE ROYAL, ATTERCLIFFE, (Proprietors, North of England Theatres, Ltd,; Managing Director, Mr, Frank Macnaghten).—A great programme was presented at the Royal, the list includes Constantinople, Convict for Life, Curious Mr. Curie,, Swing Dolls, College Chums, A Bewitched Drum and the dramatic film A Little Child shall Lead Them. Another successful week for Walter Clyde and his illustrated songs and the Cinephone. The popular prices here are 1d. 2d. 3d.

HILLSBRO PALACE OF VARIETIES (Proprietor J. C. Brothwell).—Good houses still the rule here, Highwavmen, The Innkeeper's Wife, A Poor Old Couple, A Rough Journey, What a Razor Can Do and Jack of all Trades all receive the usual hearty applause. Variety was provided by Ella Delara the American contralto and Tom Burrows, a well known descriptive vocalist.

EMPIRE.—The Bogey Woman, a smart coloured trick film was shown here. Similiar films would be appreciated.

BARRASFFORD'S HIPPODROME.—The Lock-keeper's Daughter and The Volcanic Chimney were shown by the popular Barrascope.

SURREY MUSIC HALL.—Pictures are still increasing in popularity at Mr. Frank Howson's hall.

THE PALACE ATTERCLIFF.—Mr. Bert Dent, the popular manager at the Attercliffe Palace is leaving this week to take up another vaudeville appointment in Derby. Messrs. Raymond have purchased the lease of the hall and will convert it to pictures on June 6th.

IMPERIAL HALL.—The Sheffield Bioscope Company are the lessees of this hall which will reopen next season.

THE SHEFFIELD PHOTO COMPANY.—This company s headquarters are situated in High Street. They are not connected with the Imperial Hall.

St. Helen's.

CO-OPERATIVE HALL (Weisker Bros., Proprietors; Mr. A. Evanson, Manager).—Good business is being done with the following pictures:—Henry III., Sportsmen in Switzerland, Ruffians Public House, Hush do not Wake the Bobby, and for the Peace of the Family.

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Code "Marcon." Length 612 ft.

A Tax on Bachelors.

Mr. Piffle, a confirmed bachelor, reads in the paper that the "Tax on Bachelors" bill has been passed and informs his club members. The old maids also learn of it and determine to secure husbands at once. Both factions start for the tax office. The bachelors win out, pay the tax and wave their receipts in the old maids' faces.

Code "Taxbach." Length 305 feet

FORGIVEN; or, Father, and Son.

An old farmer tries to dissuade his son from wasting his love on a girl he believes a trifler. The son refuses, leaves home in anger, tells his story to the girl, asks her to marry him. When she answers that she was but jollying, he grows despondent, enlists in the army, and is killed in battle. The father hears nothing from his boy, and in visiting a moving picture exhibition sees his son writing a letter of forgiveness before he dies.

Code "Forg." Length 500 feet

STUDENT DAYS.

Two college boys steal a trained bear from an Italian, and start out to have some fun. They soon tire, leave the bear and start for their rooms. Bruno refuses to be left, follows the boys to their boarding house, where he creates all kinds of trouble. An officer is called, but receives a liberal donation from the students, turns the bear over to his rightful owner and goes his way.

Code "Studa." Length 334 feet

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Southport.

ALBERT HALL (Mr. A. Roebeck, Manager).—Napoleon the Man of Destiny is drawing big audiences at this popular holiday resort.

Wigan.

NEW CENTRAL HALL (The World in Motion Co., Proprietors; Mr. A. Russell, Manager).—There is a capital bill, including The Little Violinist, Mr. and Mrs. Brown Go Motoring, Judge of Instruction, Moving Day, Two Sergeants, and Picture Newspaper.

Ashton-under-Lyne.

THE PICTUREDROME (Mr. J. Marks, Manager).—A good holiday bill is submitted at the above hall, including Count Ugolino, The Cripple's Wedding, Little Sherlock Holmes, Wonderful Handbell, and Foolshead Wrestling.

Accrington.

THE PICTUREDROME (Weisker Bros, Proprietors; Mr. J. Hargreaves, Manager).—Good business is being done with the following material:—The Gypsy Child, Bees' Eviction, Pirates and Buccaneers, and Lightning Tours.

Altrincham.

THE CENTRAL THEATRE (Mr. W. Hodgson, Manager).—Nick Carter, The Double, Foolshead in the Alps, Stepmother, and Earthly Paradise are good interesting pictures, and are well received.

Birkenhead.

THE QUEEN'S HALL (J. F. Ward, Proprietor).—This hall continues to do excellent business, and the holiday fare is well up to the usual high standard. Napoleon is a popular subject in Birkenhead; the others include The Derby, The Stowaway, An Irish Hero, and The King's Navy.

THE NEW THEATRE ROYAL (Mr. W. W. Kelly, Proprietor; Mr. Reginald Grant, Manager).—When Mr. W. W. Kelly, the hustler of Royal Divorce fame, lets his theatre for a season of moving pictures we can appreciate the importance of this form of amusement and education. This admirable house, one of the best in the provinces, will commence a picture season on the 7th of June. Weisker Bros. have secured the theatre, and we hear that pictures of exceptional excellence will be shown. Interspersed will be illustrated songs rendered by advanced vaudeville artistes.

VIENNA HALL, Seacombe, will open on the 7th of June under new management, when The Last Days of Pompeii will be submitted.

THE TRANMERE MUSIC HALL (M. Saronie, Proprietor).—M. Saronie, who is a local photographer of repute with an eye to the artistic, is putting on some capital subjects at the Tranmere Music Hall, situated in a largely populated suburb of Birkenhead. This week he produces The Gota Canal and Trollhatton Falls, Pierrot's Good-night, Voice of the Violin, Letter Thief, High Game, Doings of a Maniac, Nat Pinkerton, The Anarchist Plot, and The Blind Boy.

Liverpool.

THE NEW CENTURY PICTURE HALL, Mount Pleasant (Mr. Sydney H. Carton, Managing Director).—By a new system of lighting at this hall it is now possible for the spectators, instead of sitting in darkness, to read their programmes. This has been accomplished by so arranging the lamps that only a reflected light from the wall or ceiling is thrown down and by carefully draping the screen. The rain came down pitilessly on Whit-Monday, with the result that a number of people remained in town, and business at all the halls and picture shows was good. This week the top of the bill is Gunshot, a highly dramatic episode. Evidently the invasion scare has given the public an appetite for exciting events. Next, Niagara in Winter was well received. The other pictures include Mohommedans at Home, How Jones Paid His Debts, The Bohemian Girl, Forgotten, Counterfeiters, and The Magic Carpet.

THE OLYMPIA (Moss' Empires, Proprietors; Mr. Ernest Wighton, Manager).—Not the least important item in a capital variety show is the bioscope, the realistic pictures of The Derby being enthusiastically received.

THE EMPIRE (Moss' Empires, Proprietors; Mr. Horace Cole, Manager).—This pretty hall is doing good business, and the pictures of The Derby are received in an enthusiastic manner.

THE HIPPODROME (Mr. Thomas Barrasford, Proprietor; Mr. Walter Hassan, Manager).—To keep the interest up to high-water mark there is a very amusing bioscope episode entitled House Full.

EMPIRE, BOOTLE (J. Clewett, Manager).—Good houses show their appreciation of the fare provided, which includes The Lady of Monsoreau, Lifeboat Manœuvring, Tragical Love, Married in Haste, Romance of the Old Mill, Patent Glue, How They Made a Man of Billy Brown, The Derby, and An Enchanting Lake, Maggiore (Italy).

WESTMINSTER MUSIC HALL (Weisker Bros., Proprietors; Mr. J. N. Bramble, Manager).—The principal feature of a good programme is On the Western Frontier, the other items being On Board the French Battleship "Justice," Jack the Kisser, Nat Pinkerton, and Shocking Shocks.

North Shields.

BORO' THEATRE.—The programme here is of the usual excellent character, Pathé famous Napoleon being the chief picture. Included in the remainder of the splendid series were The Deserter, How They Made a Man of Billy Brown, and The Curate at the Races. The Cinephone continues to score, and a popular turn is provided with Master Dave Roberts, the boy banjoist. The explanations of the lecturer and the selections of the orchestra were much appreciated.

HOWARD HALL.—A most successful holiday programme has been arranged, the principal picture being Vitagraph's famous picture Napoleon, the Man of Destiny. There are also included The Medicine Bottle, An Indian's Gratitude, Jones and His Neighbours, and And His Coat Came Back. As a test, last Saturday some 1,700 children were admitted free to the performance, every nook and corner being packed, and the hall was cleared in a remarkably short space of time.

CENTRAL PALACE.—The kinematograph at the above hall is showing Brahmah Diamond, supported by an extra holiday comic Nellie's First Prance, which was well received. What with the warm weather and working in his iron box and crowded houses, Mr. Jack Rowe. A.M.P.S., had a hot time of it. The variety programme this week includes Dugg Duncan in illustrated songs, Down the Stream and When the Sunlight Turns the Distant Hills to Rose.

Brighton.

Brighton, like many seaside towns along the South Coast, has more than sufficient picture shows to cater for the inhabitants and visitors. It is a pleasure, however, to see that novel ideas are adopted which prove attractive and induce people to choose this form of entertainment because of its continued novelty. Take the Court Theatre, the manageress of which is Mrs. M. Barrasford. Here, Mr H. C. Hither has the management of one of the largest and most successful picture shows on the South Coast and he is ably seconded in his efforts to provide a first-class show by his operator, E. J. Jeapes We visited the theatre on Monday morning and saw the three Williamson brothers in their motor car kinematographing the starters for the Brighton Marathon Race, which was from the Court Theatre to the Devil's Dyke. Williamson's followed the race up and took views at various points, also the finishing and various incidents of the revelry during the day at the Dyke, and at afternoon and night this film was shown to a delighted audience, many of whom came with the idea of picking themselves out in the pictures, Mr. Williamson having made a feature of "taking" a big crowd. Now Brightonians are fortunate in having a kinematographer in their midst and the Court and other places where pictures are shown should take the fullest advantage of the fact and keep local matters well in front of their audiences, for nothing pays so well in the long run as home produced subjects. The other part of the programme at the Court consisted of many well-known subjects, but the condition of the films was not all we could have desired. There were a good number of ancient and worn films shown and we respectfully suggest to Mr. Hither that he would do well to see that the condition of the subjects on his reels is worthy of such a splendid house as the one he manages.

Jarrow-on-Tyne.

THE KINO (Proprietor, Dixon Scott; Manager and Lecturer J. R. Scott).—The crowded audiences this week receive a splendid bill of fare and the fortieth week is likely to prove just as popular as the other thirty nine. The pictures this week are A Matter of Honour, A Convict for Life, Moving Day, Shadow of a Crime, My Word if I Catch You Smoking, Captain Moustache, The Dog Detective, and the Wrong Coat, Bedouin Love Song and Only Bit of English We have Got are given on the Cinephone which the enterprising Management have re-christened Kino-Phone. Tyler's Topical Slides are also shown as the Kine Mirror. The pictures are excellently projected by the able operator Mr. Jack Barker—who by-the-bye is a nephew of Mr. Henderson, of Newcastle film hiring fame, while the music, which is suitable for each picture, is ably dispersed by Mr. Ed. Scott, (Violin) and Miss Bertha Jeffries, (Piano). Mr. John R. Scott as lecturer will take some beating and his comments add very greatly to the charm of the pictures.

THE PALACE.—This week there are crowded houses. The pictures include The Spy, The Rivals, A Little Child Shall Lead, A Day of Rest, The Deception, Inflated Baby, A Pungent Perfume, The Gold Piece. In spite of the fact that Pit and Gallery prices are raised for this week, crowded houses are the rule.

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Strand.

THEATRE DE LUXE.—Notwithstanding the sultry weather, this luxurious home of animated pictures is doing big business. There is always a crowd here, and the Saturday and Sunday shows are exceptionally well patronised. So good is the business that the theatre is now open at eleven in the morning instead of two in the afternoon, and on Sundays from 3 to 10.30. It is evident that considerable care is taken in the selection of the films, both as regards make and subjects. Just lately Mr. Brickwell, the manager, has been showing Wilbur Wright's aerial flights in the presence of the King of Spain. This is a very interesting series of pictures by the Eclipse Co., showing the public very clearly the working of the ingenious airship. Another realistic and up-to-date film shows all the chief incidents in the Derby from the start to the finish. The British and Colonial Company, whose film it is, were fortunate enough to get a vivid picture of the accident to Sir Martin, the jockey (J. H. Martin) thrown to the ground, and his removal from the course on an ambulance. The rush of the great eager crowd to the scene of the accident is most realistically portrayed. Other excellent films were In Mysterious Africa, (Pathé) Her Guardian Angel, (Lubin) Bachelor's Dream, (Lux) On the Frontier, (Edison) Canadian Rockies in Winter, (Urban) Tommy's Box of Tools, and All Scotch, (London Cinematograph Co). Mr. A. G. Fox, is the chief operator, and Mr. E. Bartholomew the assistant operator.

Harrow Road.

ELECTRO PALACE.—Undoubtedly there is a great charm in seeing animated pictures "in the light." The public appreciate it; there is a natural antipathy to darkness. Therefore, the fully lighted auditorium will be the feature of future film shows. Mr. J. P. Martin, proprietor of the Electro Palace, Harrow Road, early recognised this fact, and set himself to invent a process by which this desirable end could be obtained, and so far he has succeeded very well. By the simple device of placing a hanging electric light behind a shield (darkened on the side towards the screen) he has been able to fully light his hall. He has, of course, patented the idea, and he informed a representative of the WEEKLY that he had received enquiries on the subject from many provincial centres. As the present plan, however, is adaptable to flat roof buildings only Mr. Martin is now engaged on a portable lamp which will, he claims, when perfected adapt itself to any shaped roof. Of this we shall hear more anon. The fact that a fully lighted auditorium relieves the strain on the eyes and makes the kinematograph show a safer place for children, apart from other considerations, should commend the principle to everyone who has the success of the trade at heart, especially now that it is coming under the cognizance of the L.C.C., and has become a permanent form of amusement and recreation for the people.

Hendon.

KING'S HALL, The Broadway, West Hendon.—Last Saturday Mr. J. P. Martin opened another substantial kinematograph hall at Hendon. It is situated in The Broadway, near to the old Welsh Harp on the one side and the Midland Station on the other, and will seat between 500 and 600 people. The hall is a well-built oblong structure admirably suited for an animated picture show. Besides the entrance there are three exits leading into side and back streets. The operating chamber is placed quite away from the auditorium, from which it is separated by a solid brick wall abutting on the rear of the premises. The two operators are also well protected in case of fire, whilst within the hall half-a-dozen fire buckets are kept at easy reach. Here again the fully lighted auditorium is seen to advantage, enabling the audience to read the printed programmes provided by the management which is in the able hands of Miss Martin. Believing that the best policy is the production of the best pictures, Mr. Martin puts on a liberal and generous supply of films by the best makers. The programme on Saturday included The Story of Psyche, a beautiful drama handsomely coloured; Wonderful Eggs, another charming hand, coloured fiction film; The Fountains of Versailles, showing the celebrated cascade; The Lock-keeper's Daughter and Rifle Bill, two strong dramatic pictures; Martin's Topical Slides, depicting the most important events of the current week, and a number of comics. On Whit-Monday a specially good programme was carried out. In addition to the usual excellent films Mr. Martin treated his audiences to the great moral picture entitled The Drunkard's Reformation, which held the spectators spellbound with interest and admiration. This was its first production in England and it was received with great favour. The Derby film was another fine effort showing the race from start to finish, including the race for home from Tattenham Corner showing the riderless horse after the jockey had been thrown. On this occasion Mr. Martin's topical pictures included scenes from the Test Match England v. Australia, England going out to field, Bardsley out for 2; Lord Lonsdale at the East End Donkey Show; the Prince of Wales going to meet the Derby winner, and the King leading Minoru to the Paddock. As a further attraction a Scotch comedian, Reg. Winter, appears during an interval and entertains the audience with Harry Lauder's songs and other items from his excellent repertoire. Ever on the look-out for novelties, Mr. Martin intends shortly to open a competition among the amateur photographers of Hendon who will have the pleasure of seeing their best work projected on the screen and at the same time participate in the opportunity of winning a valuable prize.

Holloway.

HOLLOWAY EMPIRE.—The great kine draw here during the week has been the splendid Warwick film of the Derby. The preliminary canter is shown, and then the horses are gathered up for the start. Amidst intense excitement "off they go," with the great crowd after them. The first struggle round Tattenham Corner, and as they come sweeping up the straight for home the riderless horse, Sir Martin, is conspicuous by the absence of the jockey, who has been thrown at the famous "corner."

HOLLOWAY HALL (F. R. Griffiths, Proprietor).—Great improvements have been made at this popular hall. The extensive forecourt has been converted into a nicely turfed garden, which with its evergreens and laurels looks very inviting this hot weather. The commodious and lofty hall has recently been reseated with comfortable tip-up seats by Messrs. Dean & Co., of Birmingham, and excellent gangway accommodation is provided. There are three exits, two leading into the side street and one at the rear. The operating box is made of iron, and is placed on a high rostrum above the audience, and plans have been got out for ventilating shafts to be placed over the operating chamber. The plans also include the widening of the exits and other necessary alterations, which have been passed by the L.C.C. Most excellent films are put on all the week, with a change every Monday and Thursday. In addition to the usual number of films, a star music hall "turn" is always on the bill. Last week it was Lazeon, the Australian mystic and magician, Ford and Ford, instrumentalists, whereas this week Judge's performing cockatoos have been amusing the people; Hamilton, chorus vocalist; and Minnie Dare, the comediene, have also assisted in the admirable programme. The following are some of the films shown this week:—Tylda the Lion Tamer, Little Prisoner Girl, Saved by a Burglar, Suffragette's Dream, Troublesome Twitching, Why Father Grew a Beard, Puzzling Enigma, Life in the Navy, and Volcanic Chimney. A special feature in the management is the Sunday show, the proceeds being given to the local hospital—the Great Northern—in the Holloway Road. Recently a successful benefit show was given on behalf of the same praiseworthy institution. This is an example which might well be emulated by other picture palaces. On Sundays the programme is specially selected in order not to give offence even to the hypercritical. Comic pictures are absolutely vetoed. Nothing but dramatic, travel, and industrial films are shown. These special Sunday shows have only been in vogue six weeks, and have proved very successful. Sacred concerts are also given on Sunday evenings. On Saturdays matinees are given for the special purpose of amusing the youngsters, and on a recent occasion 1,400 children were entertained. The company have other houses in Balham, Peckham, Forest Gate, Sheerness, and in Lancashire. Mr. Richard Ralli is the courteous manager of the Holloway Hall, and is greatly assisted by his gifted wife, who is a first-class accompanist. Not long ago the patrons gave Mr. Ralli a complimentary benefit as a token of their respect and esteem.

PARKHURST THEATRE.—Opened on April 10th, 1908, as a theatre devoted to the production of the best class of film, this centre of animated pictures has become an institution in North London. "Standing room only" was the cry when a representative of THE KINEMATOGRAPH WEEKLY looked in on Saturday night. The Parkhurst is the rendezvous of the elite of North London in search of pleasure, entertainment, instruction, or that excellent antidote to a fit of the blues, having a hearty laugh. The hall is admirably managed, and by a lady too. From what we saw of the large and orderly audience, the good pictures, and the arrangements for the comfort of the public, we are sure that Miss T. Fuller is to be congratulated on her success as a manageress. The theatre will hold 560 people, and the whole of the house is fitted with tip-up seats by Dean & Co. This was the first theatre, indeed, to adopt the tip-up seats, which have since become so popular. Certain alterations are to be carried out in the near future, by which extra

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accommodation will be provided for 300, making in all 860. There are four exits—two on each side of the hall, which is well ventilated. The operating box and the operators are separated from the auditorium by being placed in a substantial concrete chamber all to themselves. The operators are Messrs. J. Carke and S. Graham. The Parkhurst was the first theatre to recognise the value, both to their patrons and themselves, of this solid protection in case of a film fusing. Most of the new halls are adopting this fire proof concrete chamber. The Parkhurst opens daily at 2 and runs a continuous show until eleven, with an entire change every Monday and Thursday. This week, up to to-day, Thursday, the bill included the following fine selection:—Little Sherlock Holmes, Left Out, The Boy and the Convict, Oh! that Beard, Matter of Honour. Life in the British Navy (return engagement by special request), Help! Police, Modern Taming, The Gold Piece. The Harper electric piano is used here with success. Every Sunday evening a select concert is given. This theatre belongs to the Biograph Theatre, Ltd., of which Mr. George W. Grant is the able managing director.

Leicester Square.

THE CIRCLE IN THE SQUARE is the cryptic and euphonious title of the latest development of kinematograph theatres. It is situated in Leicester Square, next door practically to the Alhambra, and it will open its doors to the public on Saturday. Pressure on our space prevents us doing justice this week to the new venture except to say that it is under the control of Mr. Frank Prentice, late manager of the New Egyptian Hall, and that it will be up-to-date in every way. The seating accommodation has been fixed at 300, and the best and latest tip-up seats manufactured by Messrs. H. Lazarus & Son, of Great Eastern Street, E.C., have been adopted. Excellent tea rooms, smoking rooms, and waiting rooms have been included in the scheme of construction by the owners, who are the Bioscope Tea Rooms Co. Ltd.

Brixton.

THE ELECTRIC THEATRES, LTD., pursuing their policy of providing the highest form of kinematograph entertainment, opened on Whit-Monday another splendid theatre de luxe. This time the venue is Brixton, and there can be no doubt that the lavish style in which the whole scheme of construction has been carried out will be appreciated by the elite of the southern suburb. The new theatre is situated at the corner of Acre Lane, opposite the Lambeth Town Hall. It is approached by a spacious vestibule about seventy feet long and twelve wide, brilliantly lighted by electric lamps. The interior of the theatre is planned on the same magnificent style which obtains at the Strand. It will hold between 500 and 600 comfortably, and is furnished with luxurious crimson plush tip-up seats. The thick pile crimson carpet which covers the whole of the spacious floor affords the visitors a sense of luxurious ease as they are conducted to their seats by the well-trained attendants. And when once seated in the comfortable chairs the *dolce far niente* mood is further contributed to by the dulcet strains of a ladies' orchestra, consisting of a pianist and two violinists. The electric lights around the walls are artistically shaded, but in no sense can it be said that the pictures are projected in the dark. There is just sufficient light for everyone to see everyone else, and yet the pictures are developed to the fullest degree. The safety of the public has been amply provided for in the matter of exits as well as with the position of the operating chamber, which is built right away from the auditorium, being, in fact, separated from it by a thick fire-proof wall. One or two of the exits open on to a tea room, which was not finished when a representative of the WEEKLY called in on Tuesday, but judging from the ornate ceiling and friezes, which are handsomely decorated with classical scenes painted in oils, the furnishing of this room will be of an equally elaborate character with the whole theatre. Refreshments will be provided at moderate prices, and with the doors of the exits open the choice selection of music played by the orchestra will be heard to advantage. Another gracious concession to the public is the provision of a comfortable writing room where visitors may indite letters to their friends at the expense of the Electric Theatres, Ltd. This is a boon which is sure to be appreciated, and is in accordance with the liberal policy characteristic of this company. The management of this new theatre is in the experienced hands of Mr. Michael Dempsey. With reference to the quality of the pictures it is needless to say that the films are selected with the greatest care, as the following programme will testify:—Carnival in Nice (Eclipse), A Good Friend (Pathé Freres), The Regimental Barber (Itala), Don Carlos (Cines), A Wonderful Remedy (Pathé Freres), The Black Hand (Cines), A Hasty Marriage (Pathé Freres), Means of Conveyance in China (Pathé Freres), and A Jealous Old Maid (Vitagraph, U.S.A.).

Wilton Road, Victoria.

Last Monday week saw the opening by the Biograph Theatre Co. of a beautiful hall in Wilton Road, Victoria. It has been specially constructed for kinematograph performances. The visitor is impressed, on entering, by the spacious vestibule of Sicilian marble, the beauty of which is enhanced by bright electric lamps and a profusion of palm trees all around. Inside there is seating accommodation for about 560, and the whole place is fitted with Dean's tip-up seats on a raised floor. The ventilation is obtained by means of three large ventilators in the ceiling, with sliding roofs, whilst the lighting is by electroliers from the roof and gas brackets round the hall. Baskets of pretty flowers suspended from a gallery in which the operating chamber stands, adds to the charm of the theatre. There are four good double exits, one leading into the side street and three on to a side walk or promenade leading to the vestibule, and which runs the whole length of the theatre. A decided novelty lies in the absence of the usual screen. The pictures are projected straight on to the wall at the rear of the theatre, where the canvas screen would be. It is a plaster wall, specially prepared, and, of course, has a fine smooth surface. The white central effect is heightened by a black border. The operating chamber is well away from the audience in a gallery, and separated from them by a wall two feet thick. The usual precautionary measures are taken against fire in the way of sand and water buckets and wet blankets, and in addition there are invariably two "Kylfyres" kept in readiness. The manager is Mr. A. Bond, who is assisted by two capable operators, Messrs. Alexander and Bustin, The performance is continuous from 2 till 11, and the quality and character of the films projected can be estimated from the following list supplied to a representative of the KINEMATOGRAPH WEEKLY on his visit to the theatre; (Pathés) Poor Boy, (the Vitagraph's) C.Q.D. or Saved by Wireless, (London Cines Co.'s) Boy Scouts, (Pathé's) Simple Story, The Snow Man (by Lux), Culture in Hungary, The Wrong Valise, and others of a similar kind.

Piccadilly.

THE NEW EGYPTIAN HALL in Piccadilly enjoys a unique reputation in the kinematograph world which should be very flattering to Messrs. Pathé Frères who are the lessees. It has its regular motor car customers every day. They never seem to tire of the beautiful art films thrown on the screen. Last week great crowds of fashionable folk from the West End streamed in to witness that splendid historical film of Pathé's, portraying the life of Napoleon. The incidents of the rise and fall of the great soldier have an undying interest for the educated public and Pathé's have secured a faithful portrature of the maker of empires at the different stages of his career as well as of the other famous men and women who were his close friends and compatriots. In addition to this highly successful film the management put on Joan of Arc—another thrilling historical subject—and a fine Derby film by the Warwick Company. This also was a great draw, showing the struggle for the Blue Riband of the Turf from start to finish. Other films presented this week were the Bird in a Gilded Cage (Warwick), He Would Fish (Anglo-American), The Bee and the Rose—a beautiful coloured picture by Pathé, The Abduction (Pathé), Cheekiest Man on Earth, False Colours, Fatal Sneeze, The Woman Who Wasn't. Mysterious Flames, and a Visit to the Exhibition (White City). At the present time the theatre will hold 200, but so successful has its eighteen months run been that tenders are now being invited for considerable alterations with a view to increasing the seating accommodation. Downstairs is a pretty tea room, furnished in the Japanese style, where the customers are waited on by two waitresses in Japanese costumes. Around the walls are suspended large Oriental lanterns, whilst views of the Far East are shown in panels. Flowers and ferns add to the picturesqueness of the scene. The programme is contiuous from 2 o'clock to 7 o'clock and the charge is one shilling, including an enjoyable tea. There is also an evening show from 6.30 to 10 o'clock, when the tea room is no longer needed, and for which a charge of sixpence is made. The incidental music is obtained from a Bechstein Grand manipulated by an expert pianist. On Sunday evenings a specially selected programme is put on in which only the best class art films of an historical or religious nature are produced. Every precaution is taken against fire, the operating chamber being protected by patent shutters, which can be worked by an attendant in the hall as well as by the operator in the box. There is also a patent attachment to cut the film should it fire. In fact the safety and comfort of the public is well secured in every way.

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New Films and their Makers.

London Cine. Co., Ltd.

This firm have issued two short films of good quality and full of interest. The first deals with the arrival of the MORRIS BEEF CO'S HORSES from America at Tilbury for the International Horse Show. The second film shows all the preparations necessary in getting the horses ready for the ring at the show. Each film is extremely interesting and has many exciting moments. They should prove very successful, being much out of the ordinary run of film subjects.

Cines Co.

A new screaming comic, containing novel situations, is being issued by Cines, Ltd. It is called THE SICK MAN'S DREAM. The invalid is in a bad way, suffering from phthisis, and is being attended by his devoted wife, who gives him a sleeping draught. Whilst sitting up in his easy chair he has a peculiar dream, in the course of which he goes to Dr. Bellows, who advertises that he can "Restore Powerful Lungs to Weak People." The doctor administers a draught of his wonderful potion. The effect is marvellous. Instantaneously the poor weak consumptive becomes a changed man. He is strong and vigorous. In the joy of his new strength he rushes out into the street and upsets the baker's boy. In fact his strength is too overpowering, and herein lies the fun of the thing. No one can stand against him. He upsets everybody and everything, and in the scenes that follow some clever and novel evolutions are introduced. An angry crowd pursues the new strong man, which, however he easily keeps at bay. The titanic struggle between him and the crowd is very funny. Other and similar mirth-provoking incidents follow, until the final picture shows the awakening.

Williamson, Dressler & Co.

Williamson's have this week a picture which should be hardly less popular than their recent great success BILLY BROWN. The subject is entitled SCOUTS TO THE RESCUE and details how a troop of boy scouts track a band of gipsies who have carried off a farmer's baby son. In the opening scene, the boys are having "words" with the farmer, in whose field they have encamped without permission. The man is interrupted by his wife, who tells of the disappearance of the child. The boys overhear the conversation and decide that a fine opportunity is offered for the exercise of their scouting abilities. They look about until a first trace of the child is found in a dropped slipper; a little farther on a piece of torn cloth on some bushes furnishes a further clue, and shortly the band reaches the gipsy camp. Two of the scouts are left to watch the vagrants, while the others return to acquaint the farmer of their success. Meanwhile the gipsies strike camp and move off with the child again. One of the two sentries follows them, the other remains to inform the others of the route taken. The advance scout, following the gipsies, leaves arrow marks on a tree trunk and on a cart standing by the roadside, so that the pursuers are enabled to catch up with the band, whom they surround and attack, a fierce fight ending in the utter rout of the gipsies and the recovery of the child. A concluding scene shows the happy band of scouts entertained to tea by the gratified farmer, three cheers being given by the boys for the baby, now safe in its mother's arms.

Itala Company

Messrs. Tyler have now received supplies of the clever trick film by this firm entitled PIERROT'S GOOD-BYE, in which, after a series of clever illusions, a handful of rice fills the screen, the grain cleverly distributing themselves and forming the words "Good-Bye and Many Thanks." This should prove a capital film for concluding a show.

The Itala Co. also issue a dramatic film entitled THE LITTLE SELLER OF CYCLAMENS, in which some fine views of a mountainous country are introduced. In the first scene we make the acquaintance of a happy little family—husband and wife and little baby. A servant brings in a note, which summons the man to another room. The wife following, is dumbfounded to find her husband embracing another woman. An angry scene ends in the wronged woman leaving the house with the child. Ten years are now supposed to have elapsed. The husband and a friend are on a mountaineering trip. At an inn in the hills they are accosted by a little boy selling flowers, and buy a bunch. The boy takes the money to his mother, and with a number of companions ventures on the rocks in search of more. His foot slipping he falls a considerable distance, his frightened companions running to his mother and telling her of the mishap. The latter, with a number of villagers, makes her way to the spot with all haste. Meanwhile the boy has been rescued by the younger tourist, who climbs down to him at great risk, and on coming to the inn the mother and friends are overjoyed to find the boy alive, though senseless. At his bedside the man and woman recognise one another, and the latter is about to leave the room, when the little cyclamen seller sits up and joins their hands.

Hepworth Manufacturing Co.

TWO BAD BOYS.—A class of boys are assembled for the usual annual prize-giving. After the final prize has been handed out the master informs all present of two sad disappointments, and calling two lads out they are made to wear the dunce's caps. The master dismisses all the lads with the exception of the unfortunate pair, who are made to stand on a form. No sooner are the two lads alone than, breaking up their caps, they look about for a way to escape. They lower themselves to the street with the aid of an improvised rope, and finding a milk barrow left for a moment unprotected by the man, they obtain a pail of water and fill the churn. The man is soon surrounded by a mob of his customers who howl and yell for an explanation. A policeman is called and the milkman dragged to the police station. Their next joke is to upset a barrow of greenstuff, and this causes a fight. The owner returning sees a man near who seems to take an unusual interest in the goods, and he attacks him. The pair are separated and led away by a constable. The lads, highly delighted at the fun, then spend their money in fireworks and walk away to a quiet spot with squibs in their hands. Meanwhile the master has entered the schoolroom and received a whole heap of stuff on his head. Mad with rage, he dashes from the place. By luck he arrives outside the firework shop just as the policemen with their charges come along, and a few questions soon explain everything. In a field the lads, hidden from the street by a high fence, are letting off their fireworks, when their master's head appears above them over the fence. Putting down all their fireworks, they light them and run. A terrific explosion occurs, and policemen, master, and others are blown sky high. The cripples are finally seen walking in the grounds, while the boys escort two of the nurses at the rear.

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THE RACE FOR THE FARMERS' CUP.—Excitement prevails at a country village, where the prospects of the coming race are being discussed. One farmer, approaching a young girl, speaks boastingly of his chances and proposes, but she repulses him. A young farmer now rides up and turns to the girl, who gives him encouragement. The young man, leading his horse, goes off with his sweetheart. Taking the horse to the stable, he bids her goodnight and they part. The girl is about to walk away, but is startled to hear voices in the stable. She hides, and finds her suspicions confirmed. Two men come into view; one of them she observes to be her lover's rival. The villainous pair break into the favourite's stable and are about to commence their evil work. A blow is about to be delivered on the horse's shanks, when the brave girl rushes in and seizes the man's wrist. The brutes turn on the interruptor and a struggle takes place. The girl is overcome and sinks unconscious. A noise is heard and the men dash away when the hero runs in. He lifts up his fiancee, and she tells him the story. The day arrives and the villagers flock to see the race. The men are weighed in, and one after another they set off for the starting post. The favourite, with the young farmer on his back, comes in for a special round of cheers as he trots to the post with the young girl beside him. The young farmer maintains the lead until he comes to a hurdle where, when about to take the leap, a hireling of the villain darts up and waves a white flag in front of his horse's head. This proves disastrous for the favourite, and he stands frightened while the others pass him. The rider, however, manages to get him safely on again. One after another he overhauls them, until a neck and neck race is made between the two rivals. Exerting all his power the young man urges the favourite, and he dashes past the winning post first amidst tremendous enthusiasm. In breathless haste he explains the villainy of his rival, and the angry crowd make a rush at the culprit, and tearing him from his horse throw him into a pond.

THE CITY OF LONDON.—This is an excellent run on an Argyll car through the heart of London at a busy time. It is a steady picture, and vividly shows the enormous amount of passenger and vehicular traffic. Cheapside, Royal Exchange, Bank, Guildhall, are illustrated. The last scene is a particularly good one a close view of the Guildhall being given.

PATHÉ FRÈRES

A HOTEL THIEF (S.C.A.G.L. film).—The film is based upon the sudden deviation into wrong doing of an otherwise perfectly upright man. He is in love with an heiress, but owing to his own lack of worldly wealth, is met with a brusque refusal by the father. The younger man seeks forgetfulness in gaiety, and makes the acquaintance of an unscrupulous woman, who promises him fortune if he will assist her. He yields, and the two plan to rob a lady of great wealth, who is travelling alone. The scheme succeeds, but at the last moment the young man, nauseated at the thought of the crime he has committed, restores the stolen valuables, and abandons his companion. Happiness comes to him a little later, as the father of the girl with whom he is in love, touched by his daughter's grief, agrees to their union.

THIS IS UNFORTUNATE.—The Viscount Highstepper is finishing dressing in a series of violent contortions. The Viscount is a hypochondriac—always a prey to nervous anxiety regarding his health—and in the present instance he imagines he is suffering from lumbago, and that he can neither sit, bend nor move. Unfortunately the Viscount is due at an evening function, and on arrival his peculiar gait provokes many a smile. The orchestra tunes up and a waltz is commenced. The Viscount thinks that he is, in duty bound, obliged to ask his fiancée for the pleasure of the dance and his efforts to frame his request are excruciatingly funny. At length, pale and disordered, he quits the room. He is rejoined by his fiancée, and the other guests invite him to sit down. He refuses, but is seized by one of them and forcibly pushed into the chair. A cry of pain issues from the lips of the Viscount followed immediately by a broad smile, and he discovers that he is after all able to sit and move about in a rational manner.

A NARROW ESCAPE (S.C.A.G.L.).—Curious kinematographic effects are brought into play to strengthen the scenes of this comedy from the pen of M. Lafargue. The story turns on the dream of a wife, who is engaged in a mild flirtation with her husband's friend. She has made an appointment with him, and whilst waiting drops off to sleep. In her dream she seems to be on her way to the rendezvous, but at every step she takes, the figure of her husband appears to confront her. She awakes with a start, and the lesson proves so effective that she immediately cancels the appointment over the telephone.

AN AMATEUR DETECTIVE.—An amateur detective, and an admirer of Sherlock Holmes, is trying to catch a wily thief. A chase results in the thief taking refuge in a wardrobe exposed for sale outside a furniture shop. The wardrobe is bought by the detective (who is totally unconscious of the fact that his quarry is so close to hand), and is delivered at his house. No escape seems possible for the thief, but his fertile brain finds a way out of the difficulty; he induces the wife of his adversary to help him and parts with her on the best of terms. The detective is subsequently informed of what has happened by his wife, and his discomfort is ludicrous, when he realises how he has been outwitted.

THE ABDUCTION.—This incident takes place in a scene of savage beauty, harmonising with the tragic events depicted—the kidnapping by masked and mysterious men, and the attempts, fraught with the greatest peril, by the father to regain his son, who is at last, after stirring adventures, restored to his friends.

CRICKS AND MARTIN

WHEN JACK GOT HIS PAY.—A sailor, having just left his ship after being paid off, is offered flowers by a girl and with the usual generosity of "Jack ashore" gives her a five shilling piece in exchange for the buttonhole. The girl rushes after the sailor thinking he has made a mistake, but Jack tells her to keep the change. She notices that two land sharks are chumming up to him. Taking Jack into a public house they drug his beer and when helpless, take him out and put him into a cab. The flower girl is watching and when the cab drives off she mounts the back axle. When she sees Jack taken into a house she appeals to a sailor who is passing, and with the help of another sailor they break into the house and rescue their shipmate just as the scamps are rifling his pocket. Promptly knocking the men down they release Jack and, two policemen entering, the land sharks are marched off. The sailors explain to Jack that the girl has been the means of rescue and in gratitude he takes her in his arms. The picture ends with a scene three months after when Jack and the flower girl are seen coming out of the church where they have been married.

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THE DAY OF THE DOG.—A workman in a large factory is in love with a girl employed in another department. The proprietor of the place, who has been attracted by the girl's beauty, attempts to part them unsuccessfully, and they are married. The man is discharged immediately afterwards and the girl upon going to her employer's office to discover the reason, is insulted, and striking the man with a whip is also discharged. Hard times follow for the young couple, and five years later they are seen to be living in a hovel with their child. The man, although ill, rises and goes into the street in search of work. A fire occurs at a large house and the out-of-work enters and in a rapidly burning room finds his old employer, with a broken leg. He is at first inclined to leave him, but at last carries him out, himself suffering severe injuries. The concluding scene shows the hero, still on a sick bed, visited by the man whose life he has saved, who begs forgiveness for his ill treatment and asks her to accept a responsible position in the works.

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OUR ICE SUPPLY.—The picture opens by showing a large ice field. The ice is sawed in large cubes; is dragged out of the water by the grappling irons and taken to the chutes, whence it is brought to the storage house or to the ships which are to carry the ice to its destination. The picture ends with an iceman bringing the daily supply.

A JUST REWARD.—A foreman in a large factory is caught bullying some of the work-girls by the proprietor's son and reprimanded by the latter. He bears a grudge against the pretty girl, who was the chief person in withstanding him and seeks to gratify it by confining her in a garret. The girl, however, escapes by sawing out the lock from the door with a tool left in the room. The foreman returning, fails to discover the prisoner, and lights a lamp to make a better search. The match, thrown down carelessly in the corner, causes an explosion which throws him to the ground. The girl attempts to extinguish the fire and is assisted by the proprietor's son and firemen, who break in. The inevitable marriage between the young man and the girl who has saved his property, brings the film to a close.

NORDISK FILMS CO

THE PERSISTENT LOVER.—A young man, cast into despair by his lady-love's father, who has refused his consent to the match, follows the obstinate man everywhere and presses his suit on every conceivable occasion. When the victim turns up at the office in the morning the lover is there waiting for him, in the warehouse he emerges from a packing case, while, when the distracted man seeks to escape in a cab it is only to discover that the driver is his tormentor in another disguise. Seeking refuge in a restaurant, he finds the enemy there as a waiter. The experiences have such an effect on him that as he goes home he in imagination sees the young man everywhere, and on reaching the house he goes straight to his bedroom determined to forget him in sleep. It is useless—when he turns down the clothes there lies the young man in the bed! Whereupon, realising the futility of resistance, he relents and gives the desired promise.

J. F. BROCKLISS

A SAD SONG.—A clever composer, Mr. Doublair is deep in thought and trying to work out a new opera, when his friend, Mr. Falsenotes, poet and singer, calls to show his latest song. He commences to sing it to the piano accompaniment of Doublair, and they are so touched by the melody (sic) that they commence to sob. The song is so sad that it creates consternation wherever sung. In a restaurant, when the air is played on a guitar, all the diners are so affected that they cannot continue their meals. It is sung by a street singer, and a wedding procession stops, and the bride, bridegroom and priests all burst into tears. Some firemen who are listening also fail to resist this sad song, and use their helmets to catch the tears. The effect of an organ playing this wonderful melody is screamingly funny, all the passers by being obliged to stop, listen, and then burst into tears, and it is so affecting that a statute near by is rendered human and joins the sad throng of "mourners." The wedding party appears near the crowd, they all join in and make for the nearest shop whence to obtain a supply of handkerchiefs, much to the concern of the shopkeeper, who is entirely dumfounded at seeing so many customers suddenly enter, and he makes ridiculous efforts to serve all at once. This is a screaming comic, with quite an original *motif*.

THE YOUNG MOTHER.—The mother of a family, who has made a brave struggle for life, is at last through illness and grief, obliged to to take to her bed. Her husband enters the room the worse for drink, having spent his wages at the public house, not caring whether his wife and family have the necessities of life or not. She asks him for money for food, and tells him that he has reduced them to beggary and will never see him again. He leaves, and the poor woman calls her eldest daughter Madeleine, who brings her little brother and sister. She kisses them, and with a dying effort asks Madeleine to take care of the little ones. The death of her mother is a terrible loss to Madeleine. The offer of a charitably disposed lady to place the children in a home brings the responsibilities home to the "young mother," and she bravely refuses to part with her brother and sister. All she can do is to become a "ragpicker," and we see her going with the poorest of the poor to try and make a few coppers. She is badly treated, but another ragpicker protects her from the rough characters. One day Madeleine sees a drunkard going along the road, and is horrified to recognise her father. A rough looking fellow follows her father and suddenly fells him to the ground, and would do him injury, but Madeleine intervenes, and taking pity upon him, helps him to rise and takes him home. On seeing his children again he realises what a depraved character he has become, and swears to reform. He takes his children to their mother's grave and prays to her departed spirit, which appears to him, and pardons him, happy to see her husband and children reunited on earth. This subject will appeal particularly to temperance advocates and Sunday shows, being a strong story with a moral.

R. PRIEUR.

THE INFECTION.—A man is seen sitting on a bench. He is suffering from an infectious complaint, which he wishes to pass on to others. The slightest contact secures his desire, and it goes from one to another until a whole party go off together to get advice.

A YOUNG GIRL'S SACRIFICE.—A young girl has been brought up by Bohemians. One day whilst they are in the act of illtreating her a young man intervenes and, taking compassion, offers a sum of money to take her away with him. They accept the money and he goes off with the young girl and persuades his mother to adopt her. She becomes very fond of her rescuer, who is already in love with another young lady. Later she is again attacked by the Bohemians, who are about to carry her away when the young man arrives in time to save her. He is injured in the fight, and it is found he will permanently become a cripple. He receives a letter from his fiancée's father to the effect that the engagement must be cancelled as a result of his misfortune. The young girl, putting her own feelings on one side, goes to the house of the fiancée and begs her to come back to the young man again. She finally succeeds and brings her to the home, where the young man is overjoyed to see his love again. She goes out into the woods, where she sees them kiss, and falling down, is discovered by two men, who find that she is dead.

THE FLYING PUMPKIN.—A gardener has reared a very fine pumpkin, and goes off to fetch some neighbours to inspect it. Whilst he is away, some mischievous boys steal the pumpkin and in its place put a large balloon. The man arrives boasting of his fine pumpkin, lifts the cover proudly, and is amazed when his pumpkin rises in the air. Some very amusing scenes are given as the crowd follows over the roofs. Finally it is caught by a boy, and the crowd rush up and fall on top of the balloon.

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his father's purse—is quickly fleeced and thrown into the street. Moses discovers the loss and rushes back to the store and tells his wife. Heartsick, Ikey wends his way to the store. He sees a policeman talking with his father—he hides in a packing case outside the door. Meanwhile the police raid the gaming house. The money and notes are shoved into a bag and given to the waiter, who escapes. Passing Moses' store he espies a policeman, and drops the bag into the packing case where Ikey is hiding. Moses, disheartened, rolls the packing case into the store. Presently Ikey forces his leg through the case. With visions of burglars, Moses calls loudly for help. Suddenly a handful of greenbacks are thrust from the case. Ikey is released and tells his parents of the robbery, his brilliant detective work, and the recovery of the money.

OH! RATS! — Bridget rules the household. To leave the domestic tyrant in possession of the house seems the only solution. Bobby, the son, by chance discovers Bridget's insane fear of rats. Bobby tells his father. Entering the kitchen he finds the grocer in the hands of the tyrant. Interfering, he becomes the centre of attack. Deluged with flour, he escapes. At the family "council of war" Bridget's discharge is decided. The discharge, passed to her through the doorway on a broom, is torn to bits, and papa, bombarded with crockery, beats a hasty retreat. Bobby entering with a pet rat shows it to Bridget—she screams and mounts a chair. Bobby's peals of laughter bring his parents, who are surprised to see Bridget leap madly through the doorway. In consultation papa decides to use "rats" as a means of the servant's discharge. Bringing home a cage of big ones he places two in a dish on the kitchen table, covers them, and hides to await developments. Things happen quickly. Bridget enters and removes the cover. The rats jump out—screaming she mounts the chair. Mamma and Bobby prepared enter with the servant's luggage. Threatened with rats she accepts her discharge and leaves, to the relief of all.

ON THE WESTERN FRONTIER.—Jack, visiting town on business, is tempted into a gambling saloon and takes part in a game of cards. Dalton, a gambler, undertakes to fleece the boy. The result is a fight in which Dalton is shot and Jack becomes a fugitive. The Colonel of a fort, with a troop of cavalry, starts in pursuit of the murderer. Jim Nelson, the boy's friend, who has witnessed all, held Jack's enemies off and enabled him to escape, immediately heads for the trail to delay the delivery of the message. He reaches the cabin to find that the orderly has stopped for a drink, and to see Nell, Jack's beautiful sister. He explains his mission, but both are ignorant of whom it concerns. Jim drugs the orderly and renders him unconscious. Nell, returning to the room, finds the unconscious soldier—realises the truth, and the importance of delivering the despatch, dons a suit of her brother's clothes, puts on the orderly's overcoat, mounts his horse and starts for the fort with the order. Returning, she reaches the cabin to find her brother there and the soldiers approaching. She and the boy hide. The officer in command goes to the cellar to search, Jack escapes. Nell is discovered, roughly handled, and hair down, stands convicted. The soldiers renew the hopeless pursuit. The orderly comes from hiding, embraces Nell, while Jim and the old father thank both for helping the boy escape.

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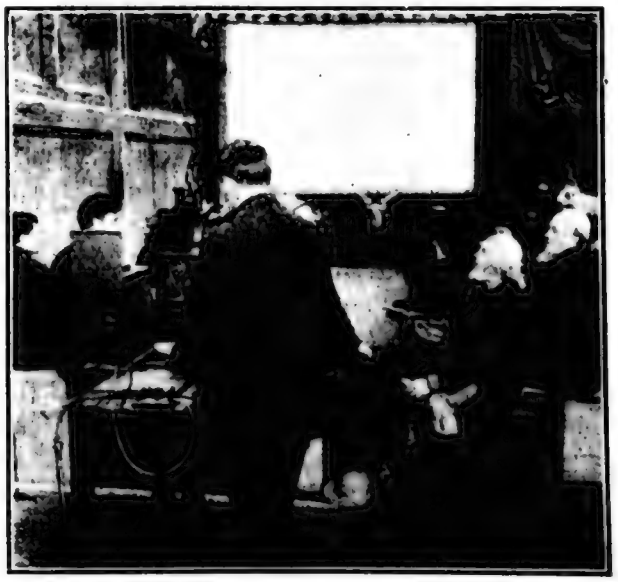
TROUBLESOME GUESTS.—A hotel scene is presented, and the entry of a holiday couple witnessed, following which everything seems to go wrong, considerable damage being done to the hotel property. The damage is paid for with a cheque, but the wind seems to have entered into the conspiracy and wafts it away. Waiters and guests suffer equally in the numerous mirth-provoking situations depicted.

A HUMAN SACRIFICE.—An old Gallic chief, on the point of death, desires his daughter and successor to choose a consort. First a bard and next a Druid present themselves as candidates for the honour, but both are rejected. A warrior bold is coyly accepted, and the union is blessed by the dying chief. The rejected suitors swear vengeance, and at the death of the chief prevail upon the Arch-Druid to announce that the gods have commanded the sacrifice of the daughter upon her father's funeral pile. The girl is seized, bound and carried to the place of sacrifice; the Druids light the pyre, and command the soldiers to place the daughter beside the dead chief. The warrior lover rescues his promised bride—to the horror of the mourners, who deem the act one of flagrant sacrilege. The angry mob, headed by the Bard and Druid, pursue the fleeting pair over jagged cliffs to a rocky headland, where they are captured. Just as violent hands are laid upon them the apparition of the dead chief appears and denounces both Bard and Druid, who fall dead. Regarding the event as an act of the gods, the Arch-Druid at once unites the lovers in wedlock, and the people swear fealty.

VITAGRAPH COMPANY OF AMERICA

A MARRIAGE OF CONVENIENCE.—A young Parisian artist employs as model a pretty girl, who falls in love with him. One day while she is posing for him his uncle enters and carries him off for a visit to the country, where he is introduced to an attractive young lady. The acquaintance ripens rapidly and an engagement follows. The model meanwhile has suspected something of the sort, and hiding behind an easel while the young man entertains his future wife, has them confirmed. On his wedding day, in the midst of the ceremony, the young man is approached by a police officer who imparts the news that the model has committed suicide.

A TAX ON BACHELORS.—An amusing prophecy in picture form of what might occur if a Bill placing a tax upon bachelors were to be passed. A number of men in a club room see from a newspaper that such a Bill has become law, and in a body rush off to pay the tax. A body of unmarried ladies get the news about the same time, and recognising the opportunity, attempt to catch the men before they reach the office, but are unsuccessful; the door of the office is slammed in their face, and the men emerge triumphantly waving their receipts.



FORGIVEN, OR FATHER AND SON.—A drama in which moving pictures play an important part. An old farmer quarrels with his son, as a result of the attentions which the latter is paying to a girl whom the old man suspects of trifling with him. Leaving his father the

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young man goes to the girl only to find his father's suspicions confirmed by a refusal. Rather than go home he enlists and is sent on foreign service, and the old farmer afterwards receives news of his death in battle. Sometime afterwards a moving picture show, with views of the fighting, visits the town, and the farmer goes to the hall to see it. Among the pictures is one of a soldier writing a letter on a drum, and the old man recognises his own son, while a close view of the letter shows that it is one acknowledging that the father was right, and asking for forgiveness.

STUDENT DAYS.—An Italian, with a dancing bear, is giving an exhibition in front of a cafe. A crowd gathers about, among the number Tom and Jack, two college students. Tom invites his friends, also the Italian, inside for refreshments, and after all are in, Jack comes out, takes the bear and starts giving exhibitions on his own account. Bruno at first refuses, but Jack feeds him on large doses of candy and the bear at once becomes obedient. Before long he notices the owner and the crowd, who have missed the animal, running wildly down the street. He leaves the bear and starts on a run for his apartments. The animal has grown fond of his master and will not be left, so starts after Jack. Through the side streets the pursuit leads until Jack reaches his boarding house, where he and Tom are laughing over the joke when the bear suddenly appears. The boys make a break for the door, but Bruno gets inside almost as soon as they do. He runs into an old maid's room and scares her almost to death. She rushes into the parlour, where the parson is waiting. The reverend gentleman jumps through the window, leaving the old maid in a faint on the floor. During the excitement the Italian and police appear. The owner claims the animal, while the minister makes a complaint against him. The boys come to the rescue, subscribe liberally to the policeman's wants, and the officer takes his departure.

Bishopsgate.

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Southwark.

ST. GEORGE'S PICTURE PALACE, Westminster Bridge Road (Messrs. Stebbings & Edwards), is undergoing a complete change to make it more suitable for kine shows. It is an old and somewhat sombre structure, and the object of the lessees is to lighten and to brighten it. As the building will seat 1,000 people comfortably, it is worth while spending money on it. The whole of the place is to be repainted and decorated in art colours, and the walls adorned with good oil paintings; the screen will be removed from the east end of the building to the west, and this will enable a new operating chamber to be constructed away from the auditorium. The new screen will be set in a handsome proscenium. The seating is going to be rearranged, and spacious gangways provided, partitioned with glass panellings. Additional exits are to be provided for in the scheme of reconstruction, making seven in all. The plans also make provision for a large number of additional plush tip-up seats on the floor, with a large open gallery at the rear for the young folk. The chief feature of the entertainment has been the singing and talking pictures, by means of an excellent Cinephone, and this speciality will be adhered to in the future. A high-class concert is given on Sunday evenings, with specially selected Cinephone selections, and with a capable pianist and an expert operator, there is no reason in the world why the new St. George's Picture Palace should not attract its thousands of appreciative patrons.

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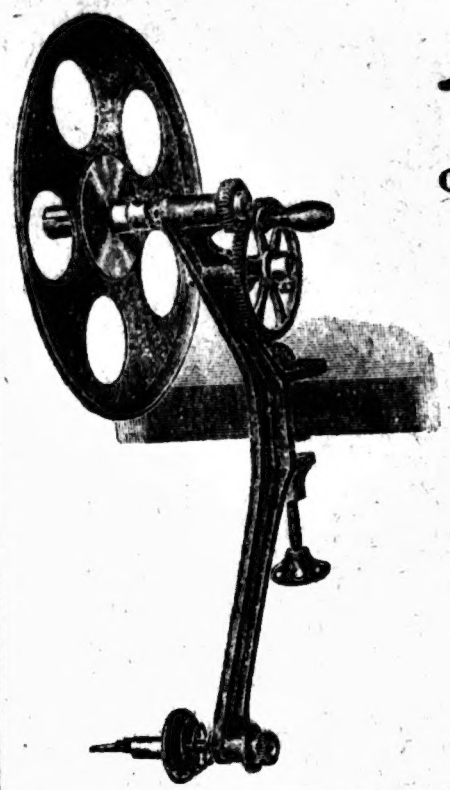

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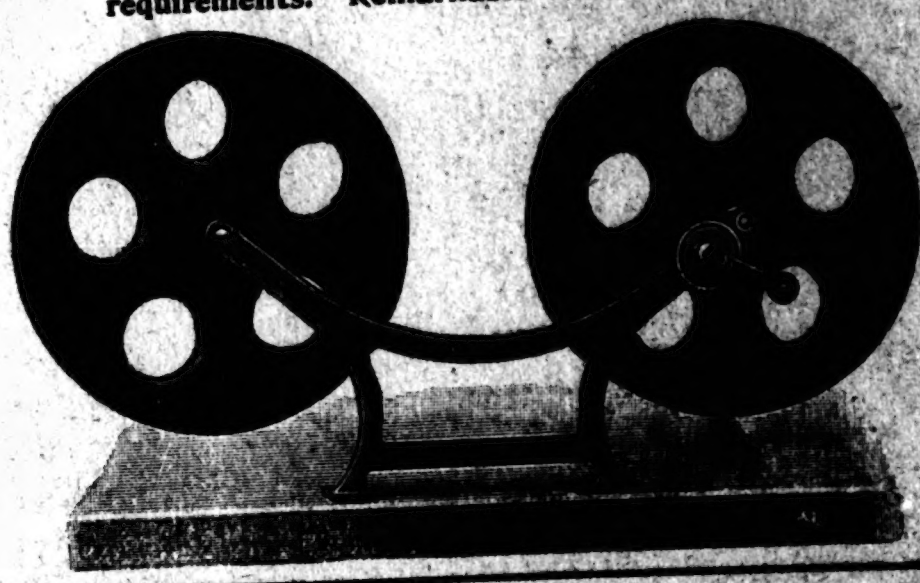

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